

NEWS: £250K NIKON FOR SALE

Saturday 30 March 2013

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PAGE 55



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OM-D

Contents

Amateur Photographer For everyone who loves photography

SOME people get very snobby about cameras, believing that to be capable of taking a picture worth looking at one has to spend a certain amount of money or buy a certain type of kit. I'm not sure things have ever been any different, because when I look back through the archives of *Amateur Photographer* there are stories of full-frame owners looking down on APS-C sensors, film junkies turning their noses up at digital cameras, medium-format carriers sneering at 35mm users and glass-plate fanatics giggling under their dark cloths at the idea of flexible emulsions smeared on nitrocellulose strips.

All this wouldn't matter so much except that those who do not own or use the snobs' favoured type of

equipment can feel more than a little intimidated by their supposed shortcomings. It is often the case that those most concerned with camera status have

been taking pictures for some time, and those with 'lowly' cameras are beginners who are easily put off the club or the hobby. These days there's a certain amount of this attitude directed towards compact system cameras, and more so bridge cameras, even though they are perfectly good machines – as Tim Coleman demonstrates in his test on pages 43–47.



Damien Demolder Editor

THE AP READERS' POLL

IN AP 9 MARCH WE ASKED...

How do you view your finished images?



YOU ANSWERED ...

A In print	23%
B On the computer	69%
C On my tablet	3%
D On a TV	3%
E On the camera	1%
F Via a projector	1%

THIS WEEK WE ASK... Do you think bridge cameras are worthy machines for good photography?

VOTE ONLINE www.amateurphotographer.co.uk

NEWS, VIEWS & REVIEWS 5 NEWS

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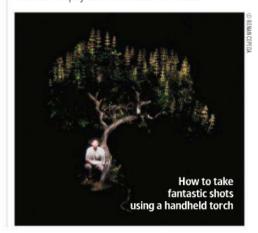
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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight-for-details.
We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU AP Editorial Telephone: 0203 148 4138 Fax 0203 148 8123 Email amateurphotographer@ipcmedia.com AP Advertising Telephone: 0203 148 2516 Email mark rankine@ipcmedia.com AP Subscriptions Telephone: 0844 848 0848 Email ipcsubs@quadrantsubs.com AP test reports Telephone: 01707 273 773 www.testreports.co.uk/photography/ap

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School The Nikon School will offer courses from beginner

News | Analysis | Comment | PhotoDiary 30/3/13



to advanced

See page 7

Iconic camera uncovered • Prized 'pre-production' model



A RARE Nikon F camera, believed to be the earliest black pre-production version of the company's first SLR, has gone on sale in London for £250,000.

The black Nikon F carries the serial number 6400077 and was one of around 100 pre-production units offered to photographers and journalists for testing, before being released onto the general market in 1959, according to Nikon dealer Grays of Westminster.

Speaking exclusively to AP, the store's founder, Gray Levett explained that the camera was discovered overseas by Japanese camera expert Toni Kowal

It is an almost unbelievable find and, to the best of our knowledge, the earliest black body to have ever surfaced on the international market,' said Levett.

'Not only is it one of the first Nikon Fs, but it is also fitted with a rare cloth shutter, which [Nikon] changed to titanium as soon as commercial production began...' The Nikon F was first unveiled to the world's press in March 1959, quickly winning a global reputation as a 'professional workhorse' camera.

'The Nikon F found fame in the hands of many a photojournalist in Vietnam, saved lives, stopped a bullet... the stories go on and on... and so does this legendary camera,' states McKeown's Price Guide to Antique & Classic Cameras.

Among the camera's users was war photographer Don McCullin, whose Nikon F was damaged by a sniper's bullet in Cambodia in 1970

AP Editor Damien Demolder said: 'The Nikon F was one of the most significant cameras of last century, and in the history of photography as a whole, so the discovery of such an early version is quite something.

'There are thousands of professionals who would have used this camera model for most of their career as, amazingly, it was in production for almost 14 years - so this find will touch the hearts of retired photographers around the world."

There is a thriving market for collectable cameras which, explained Levett, are 'fast becoming investor items'

Last year, AP revealed the sale of a Fisheye-Nikkor lens, also put up for sale by Gravs of Westminster, for £100,000.

Levett added: 'Over the past five years, we have scoured sources around the world to put together the finest collection of exotic Nikon collectibles ever offered by a single retail outlet.'

For security reasons, the camera is being held in a safe at a bank.

The £250,000 pricetag includes a rare 'Tick Mark' 50mm f/2 Nikkor-S lens, worth around £900, adds the store.

Would-be buyers should contact Grays of Westminster on 0207 828 4925

As we went to press, Canon announced the EOS 100D, which it claims to be the smallest and lightest DSLR on the planet. Canon says the 100D is 25% smaller and 28% lighter than the current EOS 650D. It is targeted at users seeking traditional SLR features, such as an optical viewfinder. It will be trumpeted as 'a DSLR you'll never want to leave behind'. See next week's News for full details.

Samsung has confirmed that its NX300 compact system camera. showcased at CES in January, will cost £599 in a kit that includes a 20-50mm lens. The camera is officially due out at the end of March and will include Near Field Communication Wi-Fi.

CANON REVAMPS 9000F SCANNER

CANON plans to launch a new flatbed scanner in April that is designed to scan a strip of 12 35mm negatives or four mounted slides in a single scan.

The CanoScan 9000F Mark II, priced £219, can also accept 120-format film (maximum 6x22cm), scanning at a maximum resolution of 9600x9600dpi. Canon claims that the 9000F Mark II

can scan 35mm negatives (at 1200dpi) in around 18secs.

Designed to be simpler to use than its predecessor, the 9000F Mark II offers 'one-touch scanning' via seven EZ buttons on the front of the unit.

Also included is 'stitch assist', which aims to allow A3 photos to be scanned in two parts and then stitched together seamlessly.





Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @incmedia.com

APNews

A week of photographic opportunity

Wednesdav 27 March

Photographs by Sean Smith, until 2 February 2014 at IWM North. Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.



EXHIBITION Places &

Edges by Joachim Brohm, until 4 May at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit www.brancolinigrimaldi.com.

Thursday 28 March

EXHIBITION Cairo to Constantinople: Early Photographs of the Middle East, until 21 July at The Queen's Gallery, Palace of Holyroodhouse, Edinburgh EH8 8DX. Tel: 0131 366 5100. Visit www.royalcollection.org.uk. **EXHIBITION** Tom Wood: Photographs 1973-2013, until 16 June at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

Friday 29 March

EXHIBITION Thresholds, by various photographers, until 26 April at Belfast Exposed, Belfast, Northern Ireland BT1 2FF, Tel: 0289 023 0965. Visit www.belfastexposed.org. EXHIBITION East End Faces, by David Bailey, until 26 May at William Morris Gallery, London E17 4PP. Tel: 0208 496 4390. Visit www.wmgallerv.org.uk.

Saturday 30 March

Studio Sittings: Photographing Academicians, until 2 June at Leighton House Museum, London W14 8L7. Tel: 0207 602 3316. Visit www.



Leightonhouse.co.uk_DON'T MISS Jousting Tournament (at noon and 3pm until 1 April, adult entry £5) at Royal Armouries Museum, Leeds LS10 1LT. Tel: 0113 220 1999. Visit www.visitleeds.co.uk.

Sunday 31 March

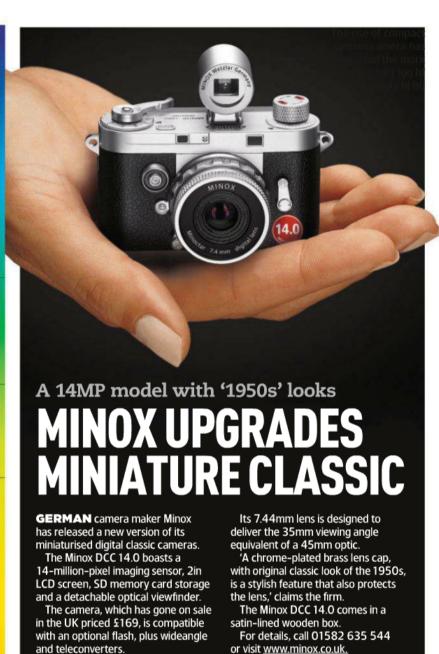
DON'T MISS Photographs by Exmouth Community College students, until 10 April at A la Ronde, Exmouth, Devon EX8 5BD. Tel: 01395 265 514. Visit www.nationaltrust.org.uk. EXHIBITION Man Ray Portraits, until 27 May at National Portrait Gallery, London WC2H OHE. Tel: 0207 306 0055. Visit www.npg.org.uk.

Monday 1 April

EXHIBITION Landmark: The Fields of Photography, contemporary works, until 28 April at Somerset House, London WC2R 1LA. Tel: 0207 836 7613. Visit www.somersethouse.og.uk. DON'T MISS Medieval Siege, Fair and Farmers Market (10am-5pm, adult entry costs £12.50) at Hedingham Castle, Essex CO9 3DJ. Tel: 01787 460 261. Visit www.hedinghamcastle.co.uk.

Tuesday 2 April LATEST AP ON SALE

DON'T MISS Format 13 International Photography Festival, until 7 April in Derby. Tel: 01332 290 606. Visit www.formatfestival.com. EXHIBITION The Tannery, until 23 June at Royal Albert Memorial Museum & Art Gallery, Exeter, Devon EX4 3RX, Tel: 01392 265 858, Visit www.rammuseum.org.uk.



ITALIAN PAPARAZZO SHOT **DEAD IN SUSPECTED HIT**

MURDER-SQUAD detectives are investigating the death of a celebrity photographer who was shot in the head while jogging in Rome

Paparazzi photographer Daniele Lo Presti, 43, who worked for Italian news agency LaPresse, was found dead on a cycle path last month with a bullet in

His body was discovered in the Testaccio district of Rome, the city in which Lo Presti lived and worked.

Police arriving at the scene had initially

thought he had fallen from a bridge, perhaps after falling ill.

But doctors later found a bullet lodged

A colleague told LaPresse that the photographer had been relaxing outside a local restaurant shortly before the shooting.

He had been due to meet up with friends to go jogging.

The friends reportedly arrived on the scene after the suspected murder, and identified the photographer whose body had been covered in a white sheet.



- Independent lens maker Sigma has confirmed that its 19mm f/2.8 and 30mm f/2.8 lenses, for micro four thirds and Sony E-mount cameras, will go on sale in late March, priced £189.99. Meanwhile, Sigma's new 30mm f/1.4 DC HSM lens for DSLRs will cost £499.99. It will be out in a Canon mount in late March and Sigma mount in early April. A Nikon version is also due, at a date to be confirmed. The lenses were unveiled at the CP+ Camera & Photo Imaging show in January.
- Reuters photographer Phil Noble has won Photographer of the Year at the UK Press Awards. Andy Hooper, a photographer for the Daily Mail. clinched the sports photographer crown. The awards are organised by the Society of Editors.
- A 'larger-than-life' former press photographer has died aged 81. Gordon Rule, who was a photographer at The Scotsman newspaper, also served as a deputy picture editor on The Herald. He died in Glasgow after suffering several strokes, reported holdthefrontpage. co.uk



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

Courses for all in central London, near Oxford Circus

NIKON MOVES TRAINING TO NEW LONDON 'SCHOOL'

NIKON has unveiled plans to open a Nikon School in central London, to help photographers 'learn, explore and maximise their creative notential

The school, which will be near Oxford Circus, will offer courses 'from beginner to advanced', as well as product-specific training, according to Nikon.

The Nikon School is scheduled to open on 9 April and will replace training provided by the firm at its office in Kingston-upon-Thames, Surrey.

It will be open weekdays from Tuesday-Friday, and will offer training on Saturdays.

Nikon says it will also use the venue to host workshops designed to inspire photographers

Nikon UK general manager John Walshe said: 'By creating a Nikon training facility in



the heart of central London, we are able to offer everyone increased access to the very latest Nikon equipment in a fantastic photographic environment.

The Nikon School will be based at the Nikon Centre of Excellence, which will aim to serve as a meeting point and technical support area for professional photographers who are members of the Nikon Professional Services group.

Last month, Nikon said it wanted to inspire more people to take up photography using DSLRs (see News, AP 9 March).

Speaking at the recent launch of the Nikon D7100, Walshe said that less than half as many UK consumers (77 out of every 10.000) own a DSLR compared to Switzerland, where 163 per 10,000 people have one. Germany also beats the UK, with 113 DSLR owners per 10,000 people.

The Nikon School and Centre of Excellence will be located at 63-64 Margaret Street, London W1W 8SW.

To claim a £20% discount, visit www. nikon.co.uk/training and type in aclc2kfojh as the promotional code.

The offer ends on 1 May 2013.

DOZENS HAD PLANNED TO RESCUE JESSOPS SHOPS

THIRTY-SIX parties were interested in saving Jessops as a 'going concern', with the reopening of some stores considered, after administrators pulled the plug.

It has also emerged that the 187-store retailer, which collapsed in January owing around £80m, made a loss of nearly £9 million in the 11 months before administrators stepped in.

The Jessops name, brands, website and domain names, along with intellectual property and customer databases, were eventually sold to a joint venture set up by entrepreneur Peter Jones and restructuring specialist Hilco, for £1.4m on 30 January.

A total of £525,000 was paid for intellectual property rights.

Jones – who is rumoured to be interested in reopening some Jessops shops – has so far not responded to AP's requests for comment.

Customers and suppliers are among unsecured creditors who will likely lose more than £48m as a result of 'insufficient funds to enable distribution', Jessops administrator PwC has said in a 'statement of proposals'.

Meanwhile, PwC is set to report on the conduct of Jessops' directors, as part of its statutory duties as administrator, according to an informed source.

The group to which Jessops belongs (a collection of more than 30 companies controlled by Jessops' parent company, Snap Equity Limited) made a loss of £8.8m in the period 2 January-25 November 2012.

This compares to a group loss of £5.1m in the previous 12 months, according to a report filed at Companies House.

PwC was contacted by more than 130 parties interested in buying parts of the company, with 36 interested in saving it as a 'going-concern acquisition'.



POINT-AND-SHOOT' SALES ALMOST HALVE

SALES of 'point-and-shoot' digital cameras almost halved in January compared to the same month last year, with the demise of Jessops reflecting how badly the UK photo market has suffered, say analysts.

UK consumers bought 46% fewer basic digital cameras, largely driven by competition from cameras built into

smartphones, according to GfK Retail and Technology UK Ltd.

GfK classes a basic 'point-and-shoot' model as a fixed-lens compact with an optical zoom under 10x.

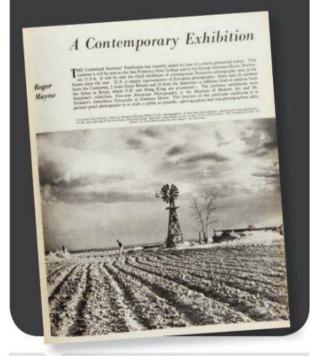
In value terms, the UK's photo sector fell 20.7%, month-on-month, with online sales slumping 10.4% compared to January 2012.

A GfK spokesman said: 'The loss of a major retailer shows how much this sector is suffering - not helped by the fact that the key product category (digital cameras) remains under fierce cannibalisation from today's mobile and smartphones.

The UK photo market fell 9.2% in value for the year to January 2013 compared to the previous 12 months.

APNews

During happier times at Eastman Kodak, the company's US-based headquarters was the venue for the Combined Societies' Exhibition. 'It will be only the third exhibition of contemporary European photography seen in the States since the war,' declared AP. 'The function of this particular exhibition is to present good photographs to as wide a public as possible - photographers and non-photographers alike.' The Combined Societies mainly showcased European photography. There were 81 exhibits from the Continent, two from Britain and 22 from the Americas.



CLUBNEWS

Club news from around the country

ATHERTON & DISTRICT AMATEUR PHOTOGRAPHIC SOCIETY

On 28 March, the Society's president Len Hudson is due to deliver a free presentation looking at the past 75 years. The event begins at 8pm and is also open to non-members. It takes place at the Atherton & District Amateur Photographic Society Clubroom, Back Stanley Street, Atherton, Greater Manchester M46 OSX. Members meet on Thursday evenings at 8pm, and the society welcomes all visitors. Visit www.adaps.org.uk.



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£2,000-2,500 estimate not reached

KORDA'S 'FAVOURITE' PHOTO FAILS TO SELL

IMAGES captured by Che Guevara photographer Alberto Korda have raised thousands of pounds at auction, but a portrait said to have been his favourite failed to sell

A photo of Fidel Castro and Che Guevara fishing (see above) went under the hammer for £3,600, the most paid for a single photo in the sale of 55 Korda photographs.

The rare image of the former Cuban leader with the iconic revolutionary was captured off Havana in May 1960.

The 14.25x16.25in gelatinsilver print fetched £4,300. including the buyer's premium.

Two years ago, a print of the same image fetched £6,600 (hammer price).

The photo was among vintage images from a collection belonging to the photographer's daughter, Norka Korda.

A full-length portrait of Castro in the mountains in 1962 raised £2,900.

However, ten of the 30 lots failed to sell at the time of the sale, including a 1959 portrait of a girl with a wooden doll (right), described as Korda's favourite image, leaving the Gloucestershire auctioneers, Dominic Winter, disappointed.

Before the auction, Norka Korda told Dominic Winter: 'Mv father was looking for locations to take fashion photos, and he found this girl, Paulina... It was published on the front page of

a local newspaper denouncing the poverty of the countryside and of the children that didn't have more than a stick of wood for a doll and a piece of paper to clothe them with.

'This image prompted the inhabitants of Havana to buy masses of toys to send as presents to the children of rural Cuba. It was my father's favourite.'

Korda rarely referred to or exhibited early non-political photographs after he became famous for his photographs of Fidel Castro and Che Guevara. explained auctioneers.

In total, the archive raised £33,000 including buyers' premium.

The Cuban photographer Alberto Korda died in 2001.



Korda's 1959 photo of a girl with a wooden doll had been expected to fetch up to £2,500, but failed to sell



Do you have a story?

Contact Chris Cheesman Tel 0203 148 4129 Fax 0203 148 8130 amateur photographer @ipcmedia.com



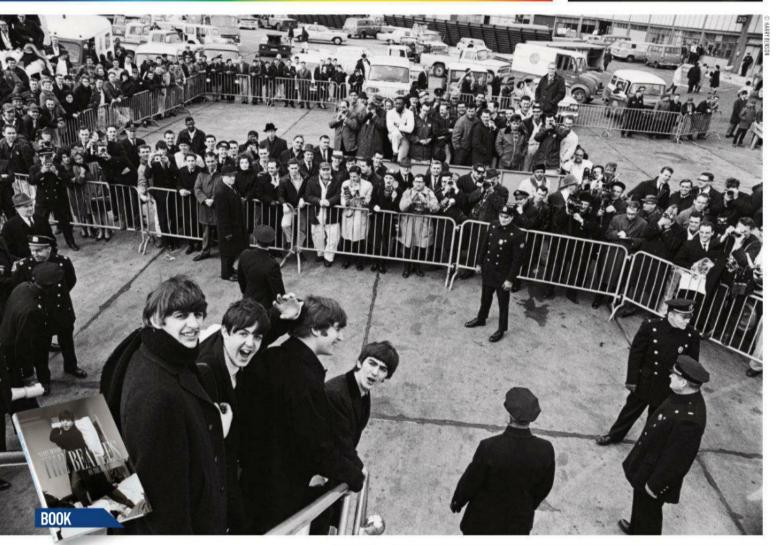
Enjoy the Photowalker's Guide experience on manfrottoschoolofxcellence.com





APReview

The latest photography books, exhibitions and websites. By Jon Stapley



The Beatles: On the Road 1964-1966

By Harry Benson. Taschen, £44.99, hardback, 272 pages, ISBN 978-3-8365-3322-5

IN THE mid-1960s, Beatlemania was in full swing. The Fab Four had just come off their legendary performance on the Ed Sullivan Show and they were preparing for their first feature film, A Hard Day's Night. Scottish photojournalist Harry Benson accompanied the Beatles for a couple of these chaotic years, and he captured some iconic images of the group on tour. The four are composing songs in hotel rooms on one page and being mobbed by their screaming public on the next, before disembarking a plane at JFK airport to hordes of journalists and photographers, most of whom must

have been seething with envy at Benson's superlative vantage point on the steps behind the band. Beatles fans will be delighted by this massive tome.



WEBSITE

www.documentography.com



DOCUMENTOGRAPHY describes itself as a collective of photographers, working in different fields and different countries to explore social, political and cultural issues around the world. The photographers - Guilhem Alandry, Anna Kåri, Muzi Quawson, Magali Corouge and Eduardo Martino – provide a mix of styles. Most absorbing is the 'Stories' tab, featuring reportage series by each of the photographers. Updates have slowed in recent months,

so this probably isn't a site you can frequently refer back to, but there's enough in the archives for a good browse.





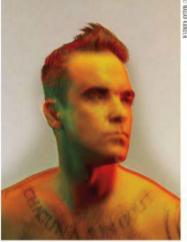
Fotografie Portfolio No 69: Nadav Kander

By Nadav Kander. TeNeues, £26.95, hardback, 96 pages, ISBN 978-3-652-00070-3

THE LONG-RUNNING Fotografie Portfolio series turns to art photographer Naday Kander, whose portraits of the famous have deservedly won much acclaim over the years. The book is divided into three sections. First is Landscapes, where we see Kander's trip along the Yangtze River in China, as well as images from Russia and the USA. Kander tends to pull back on these shots, allowing his subjects to fill a small portion of the frame, and the book's large format suits this approach perfectly. Second is Portraits, a gallery of famous faces (see Robbie Williams, right) brought to life with elegant, restrained compositions. Last is Bodies, a series of stylised nudes that is less accessible than the

other works but still interesting This is a strong tribute to a worthy photographer.





Donald Weber & Maciej Dakowicz





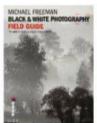
Until 30 April. White Cloth Gallery, 26 Aire Street, Leeds LS1 4HT. Tel: 0113 218 1923. Website: www.whiteclothgallerv.com. Open Mon-Sat 11.30am-8pm. Admission free.

DONALD Weber and Maciej Dakowicz make an unusual pair for an exhibition, but given that they have both produced images of superior quality there is every reason to pay it a visit. Dakowicz is featured with his excellent 'Cardiff After Dark' series, depicting drunken revelling in the Welsh capital, the book of which was reviewed in AP 11 November 2012. Weber's 'Interrogations', a series of portraits taken inside an unnamed police interrogation room in Ukraine, hits a little harder. Lost, scared-looking people sit alone, their serious circumstances belied by the absurd floral wallpaper behind them. It's sobering and makes this excellent exhibition a must-see.

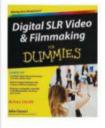
CONDENSED READING

A round-up of the latest photography books on the market









PHOTOCINEMA: THE CREATIVE EDGES OF PHOTOGRAPHY AND FILM

edited by Neil Campbell and Alfredo Cramerotti, £29.95 'Photocinema' is a difficult concept to explain, and the editors state up front that this book does not offer a concrete definition. It could be said to be an exploration of the relationship between still and moving images, and the critical essays herein do go some way in that direction. If you're willing to dive into a scholarly work, this could be worth a look.

BLACK & WHITE PHOTOGRAPHY FIELD

GUIDE by Michael Freeman. £8.99 Although this guide is compact, Michael Freeman packs in plenty of information. The images are well sized considering the small pages - just large enough to suffice as visual aids. Freeman deals with the history of black & white as well as its role in digital, and that makes this book a good companion for budding mono artists. ● BLUE RIDGE PARKWAY by Jerry D Greer, Nye Simmons and Charles W

Maynard, \$29.95 (around £19.80) The Blue Ridge Parkway is known as 'America's Favourite Drive' and the landscapes in this book are excellent. Particular highlights are the panoramas, which are allowed to spread luxuriously across wide double-page spreads.

● DIGITAL SLR VIDEO & FILMMAKING FOR DUMMIES

by John Carucci, £21,99 Videorecording capabilities on DSLRs are continually improving, and many users are beginning to embrace this additional function on their cameras. As you would expect, this book is very thorough on the basics, and gives realistic assessments of what the DSLR can and cannot accomplish in terms of filmmaking.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF

Wins a 20-roll pack of 36-exposure Fuiifilm Superia ISO 200 35mm film or a Fuiifilm 4GB media card*



GREAT GEL COMBINATIONS

I very much enjoyed the article on using lighting gels (AP 9 March), and loved the tip about combining two gels to obtain a new colour, as this was something I had not considered. However, one thing the article didn't mention was that you can combine two or more gels using different light sources to create complementary colouring effects.

While probably not something you would want to try for portraiture, or indeed most still-life subjects, I've previously used this technique in combination with my high-speed photography set-up. I've found that certain combinations of lighting gel work very well together. In particular, I think the green and gold combination, and the pink and blue combination, are very pleasing. I've included a few images so you can judge for yourself!

Ian Grainger, Hampshire





Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer Mipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

IN PRAISE OF OLYMPUS

I am very disappointed that no one has bothered to point out to John and Anna Heywood (Letters, AP 9 February and 23 March) that professional-standard, weatherproofed DSLRs with swivel screens and pop-up flashes have been available from Olympus in the guise of the E-3 and E-5 for many years.

The rest of the field is only just catching up with this innovation. As a result, I am still waiting for the other manufacturers to bring this feature to the upper end of their ranges before I give up on my beloved Olympus gear.

Paul Wild, Essex



SPACED OUT

In Appraisal AP 9 March, AP Editor Damien Demolder examines a photograph by Csilla Szucs of an oval building, taken from ground level looking up a prominent extended section of the building, into white sky. He then decides to swap the natural sky for a black one, totally changing the concept of the picture (see above).

In Csilla's picture I can see the building stretching upwards to the sky surrounding the area in which the photographer must be standing. In the Editor's version it is quite different, as the prominent section of the building becomes the floor, with the other walls of the building curving round to form the gadget and screenladen walls of a spacecraft, from which the photographer (and viewer) are looking out into the starry night sky of some distant galaxy.

Damien admits that he 'just got a little carried away'. Well, he carried me away too, on a spacecraft - which wasn't what he appeared to want when he said, 'We can now sit back and enjoy the shapes of the building a little more without having our eyes pulled away all the time!' Mine got pulled far away, beyond the troposphere he mentioned, right into space!

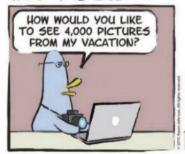
Jill Beeton, Essex

TALENTED AT TWO

I recently read a letter in AP about a man encouraging his seven-year-old son to take photographs (AP 16 March), and I just wanted to express how important I believe helpful encouragement is for young, or just new, photographers

For Christmas 2012, my wife and I bought our son (then two years and nine months old) his first camera. He has been snapping away at everything ever since, so we decided to do something with these

What The Duck



http://www.whattheduck.net/ TH MY EYES CLOSED.

pictures that he can look back on in years to come. We started a blog (http://eric-cam_blogspot.co.uk), where we regularly publish some of his better results. It is my hope that this record of achievement will help encourage him in the future if he decides to continue with photography as a hobby or as a job.

Alex Burnham, via email

He has some great shots, although I'm surprised he puts up with the chromatic aberrations his camera produces. I think he needs an upgrade – a Nikon D800E? – Damien Demolder. Editor

WHY SO MISTY-EYED?

Although I had an Olympus Trip in the 1980s, I can't understand why your readers go so misty eyed over them (*Letters*, AP 2 and 16 March). While it had a cracking lens, you could never be sure if the zone focus was seeing the world as you wanted to. The fixed viewfinder was hit and miss for close-up composition, and the 'go, no go' light cell exposure was no better than a box camera. I traded up to a Pentax P30N and never looked back, and my pictures were far better, too.

Andrew Redding, South Yorkshire

NO STOPPING PROGRESS

John Cooper asks, rhetorically, 'Who's problem is it now?' (*Letters*, AP 16 March). I am afraid that the answer is 'His own'. Mr Cooper seems to belong to the growing number of photographic retailers and professional photographers who think they have some God-given right to make a living from their chosen sphere of work.

They do not. Areas of work that may have provided a living in the past will cease to do so as markets change. Mr Cooper finds plenty of excuses for the independent photographic retailers going out of business, but he omits the main one – we, the

amateur photographers of Great Britain, no longer want or need them. It was not just chain stores like the now-defunct Jessops that sounded the death knell for the independents. Every week in AP there are many pages of advertisements by major retailers such as Park Cameras, Wex, Mifsuds, Ffordes and others, all offering cameras and accessories at prices far below those of the old-style high-street shops. Add the advent of online retailers such as Amazon and the fantastic range of goods available on eBay, and you have to ask why any sane photographer would choose to pay higher prices just to support Mr Cooper and his ilk.

At one time, the answer might have been 'to obtain expert advice'. But that, too, has become redundant as a much wider range of advice and guidance is now available online, not least from the many excellent discussion forums, such as that run by AP. No, we may regret that once-loved, outdated retailing models are disappearing into the mists of history, but there is no stopping progress and the huge benefits it brings us.

James D Brown, Moray

What does everyone else think about this? – Damien Demolder, Editor

THANKS FOR THE GIFT

Thank you for the free test and calibration target cards that came enclosed with my copy of AP 16 March. I found them very useful. In fact, they arrived at an opportune time, as I am putting together a training programme for beginners to our club (Bookham). It is one of the most useful gifts I have seen for a long while. Many thanks, once again.

Keith Hughes, Surrey

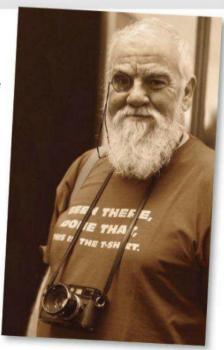
I'm glad you are enjoying the cards, Keith – *Damien Demolder, Editor*

DESTROYING THE MYTH

I don't always visit the Focus on Imaging show these days, despite living close to the NEC, but a trip earlier this year was well worthwhile. It's the people who make it a good day, and for me the highlight was spending around 45 minutes on the AP stand, gossiping with Frances Schultz and Roger Hicks (pictured right).

It is a delight to destroy the myth that Roger is a curmudgeon, who is overopinionated and out of touch (though Frances is, as I'd imagined, quiet, competent and charming, as well as being a startlingly good photographer). It should have been possible to work out that a man married to Frances would have to be urbane, charming and a fine raconteur. If you publish this, however, I may well have to avoid Focus altogether next year, for fear of a vengeful columnist who clearly cherishes the erroneous myth...

John Duder, West Midlands



C BACK CHAT

AP reader Neil Taylor thought he was over his camera snobbery, until he was faced with the choice of going digital

IF I WERE a betting man, I would wager good money that almost every reader of *Amateur Photographer* can recall all the cameras and lenses they have owned or lusted after, and the reasons why. However much we try to deny it, we are all camera snobs and so willingly lay ourselves open to manipulation by marketeers, manufacturers and the media in an environment where cameras are increasingly viewed as fashion items rather than tools.

My long-held thoughts on our predicament were confirmed during a visit to one of the smallest zoos in Britain last summer. The concentration of full-frame DSLRs almost outnumbered the animals and, at first, I was puzzled by such imaging potential to shoot a sneezy porcupine. Yet non-stalking observations led me to believe that their owners (equipped, of course, with matching straps and bags) were at the poseur end of the photographic spectrum, seeming to be more interested in posturing than photography.

In case you think me aloof and detached, let me explain my story. I was given my first SLR as a birthday present in the early 1980s and a few years later I decided to start work on a serious project, which absolutely required a more up-to-date model that gave good but not superior service for a couple of years until I became so serious that only a black German camera with a red dot could match my earnestness. Almost 20 years later this camera is still my tool of choice. Latterly, though, I began to notice that for 90% of the time it was impossible to tell which slide belonged to which camera, and in a perverse response I began using older and less sophisticated equipment with some success, placing shots in magazines taken on a Chinese-made TLR, a 60-year-old British folder, and film and digital compacts.

So, am I cured of my snobbery? I thought so, until I started looking for a digital model to complement my existing cameras and found myself rejecting several as they were not as well built as a Zenit E. My outsider's view of contemporary photography has given me an overview of how manufacturers currently treat us: a major brand updates its flagship model by increasing the sensor's capacity by 5.68% over its predecessor and expects us to flock to upgrade; another introduces an innovative model and six months later introduces a companion with identical characteristics, but at two thirds of the price. This is fine for the undecided, but tough luck on the keen early adopters.

Perhaps it should be pointed out that for many people, mobile devices have already replaced cameras and that we, the people putting money into the photographic industry, should be cherished and treated with more respect. At the moment they need us far more than we need them.





PHOTO INSIGHT

Italian reportage photographer Fausto Podavini talks us through his moving image of a married couple living with the spectre of dementia

THE ISSUE of people living with dementia is a subject that has interested me for a long time. As I worked in the field of social reportage for many years, I tend to look for issues that may not necessarily be widely discussed. The most difficult part of working in reportage, particularly as a freelance photographer, is finding stories to tell. Dementia stood out to me because it's something that doesn't just affect the person who has been afflicted by the disease - it touches everyone around them.

We are all aware of dementia, but often we choose not to acknowledge it. Perhaps something about the nature of losing control of our own minds scares us. Dementia is not a popular theme to explore. It usually lies hidden within the four walls of a home,

thus remaining very private.

The couple you see in this photograph are Mirella and Luigi. They had been together for most of their lives and lived in Rome. In fact, when I took this image they had been married for 43 years. When I compare the number of years they have spent together with my own life, I realise that I'll never be able to reach a target like that. They married in the 1970s and were a couple who had strong values and true feelings of devotion. They carried that through the rest of their lives together.

When you work in reportage, it can be tricky approaching people you're interested in photographing. If people already know you as a photographer, the task is a little easier as they have some idea of what to



'The project is a meditation on devotion and then, through that, Alzheimer's'

devotion, love, pain, battle and resignation. That can often happen when you are putting a project together - in the shooting stage you realise the potential of your images and then in the editing stage you see if it lives up to that

This shot was taken when I was in the bathroom with Mirella and Luigi. I was waiting in the corner of the room while Mirella was helping Luigi wash himself in the shower. As the bathroom was very small and I didn't have much room to move around, I was forced to shoot their reflections in the mirror. There wasn't a large field of view to work with. There was also a lot of steam in the air, so it wasn't an easy shot to get.

I began to see the image come together slowly through the viewfinder of my camera. I could see the reflections in the mirror on the left - although there was a lot of condensation - and I also noticed Mirella's image in the smaller right-hand mirror. I shifted slightly to ensure that I got both mirrors into the frame, and after a while the image in the left mirror began to clear.

The composition of the image is simple yet well structured. I respected the classic rules, such as the rule of thirds and the golden section, but more than that it's an image that manages to capture intense expressions and gestures in one moment. It's particularly strong because it is only Mirella's reflection captured in the small mirror, which communicates her feelings of isolation.

The reason that I chose to shoot this project in black & white is that I come from a film background. When I first started taking photographs, I was shooting in monochrome and working with wet-darkroom processes. I got used to seeing the world in black & white. It taught me to look for shapes. graphic elements and focus in on the more emotional aspects of my work. For the 'Mirella' project, I felt that the addition of colour could detract from what we were seeing in the images. Shooting in black & white strips down the work and forces you to focus on the emotional level.

I firmly believe that more needs to be done to educate people about dementia. For a long time we've associated the disease with old age, but we're now seeing it affect people who really aren't that old. Luigi's Alzheimer's was identified when he was 65 years old. That means his dementia was with him before this age.

I'm still in contact with Mirella. Luigi died in May 2011 and it was this event that brought my project to an end. The work has been incredibly well received and recently won first prize in the World Press Photo 2013 Daily Life stories category. Every time the project wins an award, I call Mirella and say, 'Mirella, you won again'. AP

FAUSTO PODAVINI Born in Rome where he

still lives and works. Fausto Podavini's passion for photography began when he was 18. His first job was as an assistant and studio photographer, then he worked on ethnological and social reportage. In 1992, he worked at the photography museum at Tor Vergata University in Rome, and then studied at the John Kaverdash Photography Academy in Milan, taking a master's degree in reportage. Podavini left studio photography to dedicate himself exclusively to reportage, and is now a freelance photographer, collaborating with a number of NGOs.

expect. However, when you have to approach someone you don't know, it can be difficult because people are often suspicious of your intentions. When I had settled on the idea of a project about dementia, I approached Mirella and explained to her that my project would look at what it's like to live with dementia.

However, as I got to know Mirella and Luigi I realised that the project was taking on a different direction. The images became much more about Mirella's love for her husband. I spoke about Alzheimer's through the exploration of Mirella's actions and feelings. Therefore, the project is a meditation on devotion and then, through that, Alzheimer's. That's why I decided to name the project 'Mirella'.

Over time, we became close. I think

that's reflected in the nature of some of the imagery because many of the photographs would not have been possible without that level of intimacy. It allowed me to become invisible and capture the moments that make up the project.

BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK The image you see here sums up so much about 'Mirella'. It's an incredible shot that was in a sense born twice: the first time when the shutter was tripped and the second time in editing. When I first took the image I wasn't sure if I had managed to capture something worthwhile. It was only during the editing stages that I realised what I had achieved. It's an image that encapsulates many of the themes present throughout the rest of the project; the

Fausto Podavini was talking to Oliver Atwell

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AF-S 85mm f/3.5G VR DX IF-ED Micro	£399.00 £375.00 £609.00
AF-S 85mm f/3.5G VR DX IF-ED Micro	£399.00 £375.00 £609.00
AF-S 85mm #/3 5G VR DX IF-ED Micro AF-S 105mm #/2 8G AF-S VR Micro IF-ED 200mm #/4D AF Micro IF-ED NIKON SPEEDLIGHTS SB-910 Speedlight	£399.00 £375.00 £609.00 £1,245.00 £335.00
AF-S 85mm #/3.5G VR DX IF-ED Micro AF-S 105mm #/2.8G AF-S VR Micro IF-ED 200mm #/4D AF Micro IF-ED NIKON SPEEDLIGHTS SB-910 Speedlight SB-700 Speedlight	£399.00 £375.00 £609.00 £1,245.00 £335.00 £229.00
AF-S 85mm f/3.5G VR DX IF-ED Micro AF-S 105mm f/2.8G AF-S VR Micro IF-ED 200mm f/4D AF Micro IF-ED NIKON SPEEDLIGHTS SB-910 Speedlight SB-700 Speedlight SB-400 Speedlight	£399.00 £375.00 £609.00 £1,245.00 £335.00 £229.00 £119.00
AF-S 85mm #3 5G VR DX IF-ED Micro AF-S 105mm #32.8G AF-S VR Micro IF-ED 200mm #4D AF Micro IF-ED NIKON SPEEDLIGHTS SB-910 Speedlight SB-700 Speedlight SB-400 Speedlight SB-R1C1 Close-Up Commander Ki	£399.00 £375.00 £609.00 £1,245.00 £335.00 £229.00 £119.00 £559.00
AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED	£399.00 £375.00 £609.00 £1,245.00 £335.00 £229.00 £119.00 £559.00 £399.00
AF-S 85mm #3 5G VR DX IF-ED Micro AF-S 105mm #32.8G AF-S VR Micro IF-ED 200mm #4D AF Micro IF-ED NIKON SPEEDLIGHTS SB-910 Speedlight SB-700 Speedlight SB-400 Speedlight SB-R1C1 Close-Up Commander Ki	£399.00 £375.00 £609.00 £1,245.00 £335.00 £229.00 £119.00 £559.00
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AF-S 85mm #3.5G VR DX IF-ED Micro AF-S 105mm #3.28G AF-S VR Micro IF-ED 200mm #4D AF Micro IF-ED SIKON SPEEDLIGHTS SB-910 Speedlight SB-700 Speedlight SB-400 Speedlight SB-R1 Close-Up Commander Ki SB-R1 Close-Up Remote Kit. SU-800 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight MANUAL FOCUS NIKKOR AIS LE	£399.00 £375.00 £609.00 £1,245.00 £335.00 £229.00 £119.00 £399.00 £269.00 £159.00
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AF-S 85mm f/3 5G VR DX IF-ED Micro. AF-S 105mm f/2 8G AF-S VR Micro IF-ED	£399.00 £375.00 £609.00 £1,245.00 £335.00 £229.00 £119.00 £559.00 £269.00 £159.00 £159.00 £169.00 £169.00 £169.00
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and renders outstandingly sharp definition. Features include an attached rotating tripod socket collar (through 360°) and a depth-of-field scale. The angle of view: 30° 10′ - 12° 20′, Closest focus: 8ft (2.5m), 15 elements in 11 groups, filter thread size: 95mm, weight: 1.9kg, c/w HN-25 Lens Hood, 95mm L37C UV filter. Research suggests that only 1600 were ever made. EXC++ £5,500.00



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Luminous personality



Renan Cepeda makes innovative use of light-painting techniques to create his dynamic portraits and architectural shots. Jon Stapley catches up with him to find out how it works

IN PHOTOGRAPHY, light is everything. We have charts to tell us when the good light will hit, and we have equipment to let us compensate for the poor light. As technology and techniques advance, there are more and more ways

that we make light work for us.

Renan Cepeda, born in Rio de Janeiro. Brazil, in 1966, is a photographer who makes light his own. The portraits and architectural shots on these pages are all examples of his own brand of light painting. With patience, care and very long exposures, Cepeda weaves his portraits out of the night, coating his subjects in just enough light to create these beguiling effects.

BEGINNINGS

Cepeda had always been interested in photography, thanks to his father, a keen amateur photographer, but it became more important when he started working as a photojournalist at the Jornal do Brasil, a newspaper based in Rio, at the age of 22. That day, Cepeda says, changed his life.

'Photojournalism is the best photography school,' he says. 'In the same day, I would shoot a crime scene, a portrait in the studio and then a football match with a 400mm f/2.8 lens at Maracanã Stadium.

Even though the exact nature of his light

painting is far removed from the hectic world of breaking stories, Cepeda still considers the skills he gained during his time on the newspaper to be invaluable in his work today.

'I wouldn't be the photographer I am today without this experience in newspapers,' he says, 'Often, photojournalists have less than a minute to catch the essence of an event - and sometimes less than that. This kind of work brings us to places that we never dreamt of. It expands our horizons."

LIGHT PAINTING

Cepeda's light painting began as a search for a way to make photography into something unique to him as an artist.

'I want to find my own characteristics, despite the fact that this is not easy in photography,' he says. 'We take photographs of ready-made things, unlike the painter or artist who creates images on a blank sheet of paper with their hands.

This is not possible in photography, unless the author begins to research different techniques. I believe that technique is the basis to finding a style in photography.'

The key to achieving Cepeda's light-painting images is his inventive approach to technique. On hearing

LIGHT-PAINTED PORTRAITS

Photographing the Kalunga people of the Vão de Almas

RENAN Cepeda frequently travels into the heart of Brazil to photograph its isolated people and cultures. On a recent trip, he encountered the Kalunga people of the Vão de Almas valley. The Kalunga are a group of Quilombolas people of African origin who are descended from runaway slaves of centuries ago.

The Kalunga are one of the oldest Quilombola groups, and it was only on Cepeda's third trip to their home that they started to open up to him. When the head of the community consented to having a portrait taken, Cepeda had found a way in.

'When my host, Albertino "Twist Leas" Bispo, the family chief, agreed to his portrait, I had an idea to win the trust of the rest of the group,' says Cepeda. 'At first they had thought I was practising a kind of voodoo with Mr Albertino shining and moving the light over him.'

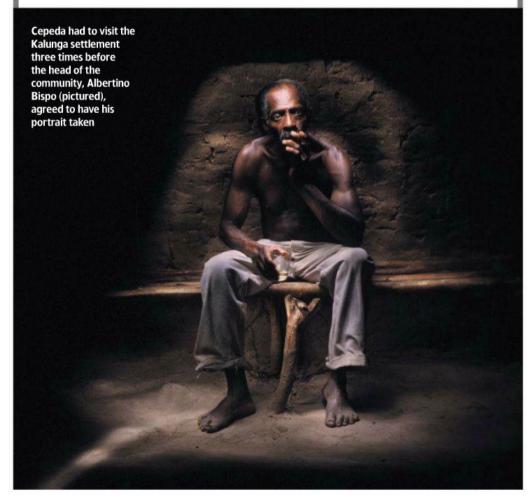
Although he always prefers to shoot on film, Cepeda's idea involved a clever use of the rear display on a Nikon D50 he had brought with him.



'I mounted the digital camera on another tripod, in parallel with the Rolleiflex, so the people could see the result,' he says. 'After the first shot they formed a queue to be photographed!'

In fact, this idea proved so successful that Cepeda made all his beautiful, haunting portraits of the Kalunga people in just one night.

Above: As Cepeda uses film, shots like this require him to keep a mental record of the areas he has painted





the term 'light painting', most people might think of abstract patterns or shapes, but Cepeda uses the technique to illuminate the subjects of his portraits, allowing them to stand out vividly against the night sky.

'They're made using long exposures,' he says. 'I open the shutter and walk around the subject, wearing black. With a torch in my hand, I paint the person, house or tree with light. I use a Maglite LED torch, which has a very strong light in a relatively light lantern body

As Cepeda shoots on film, he can't monitor his progress as he takes his shots. 'I have to memorise where I've already shined the torch and where I haven't,' he says. 'When I think all the subject has been illuminated, I come back to the camera and close the shutter. That's it.

Cepeda has a talent for making the



complex sound very simple. His directness belies the degree of finesse these images require. A firm believer in getting the shot right in-camera, he doesn't have the safety net of digital editing.

All effects are done at the time of the click,' he says. 'A great number of people still think my work is a result of manipulations on a computer, but I have the diapositives [slides] to prove that isn't the case!'

Another thing that Cepeda has to consider is focusing - which is no small task when you're working at night.

'As light painting photography is done in darkness, I need to pre-focus the subject,' Cepeda says. 'People have to be stopped frozen, in fact - when the light of the torch is on them. I then leave the torch turned on at the desired point of focus, go to the camera and set focus."

With brightly lit subjects against the

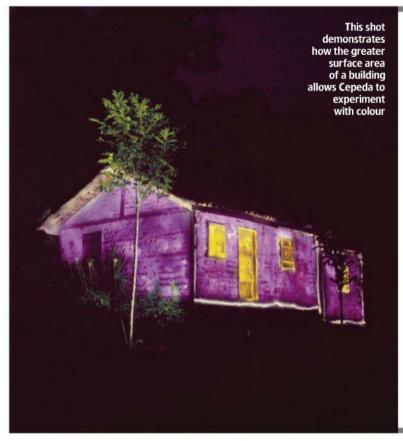


dark night-time background, metering is another important factor. Cepeda tackles this problem with a Sekonic L-308S lightmeter. Keeping the device in ambient light mode, he sets it to meter for a 1/2sec exposure.

'Half a second is the time the shine from the torch takes to pass over each part of the subject in most of my light paintings,' says Cepeda. 'When I insert a colour filter in the torch, I have to measure again because the filter absorbs light. I have to do the same when the distance changes.'

THE SET-UP

Cepeda prefers to use old-school kit. 'Last year I bought a Hasselblad 500CM with 80mm and 50mm lenses,' he says. 'It is a post-war German [enthusiast] camera with a very nice lens and a light body. That's all I need.'



THINKING BIGGER

Portraits are tricky enough to light paint, but there's a greater challenge

ALTHOUGH Renan Cepeda now tends to focus on portraits, his first light-painting subjects were buildings, landscapes and architecture.

'I started using my light-painting technique on abandoned houses in Brazil,' he says. 'A house is the first necessity of human beings. You spend most of your life in your house, protecting yourself from storms, sleeping with your dreams and establishing your family. The shape of a simple house is also one of the first drawings we make when we are children. It is a symbol - an emblem.

Cepeda then progressed to photographing a series of Scottish and Spanish castles. While his techniques are similar to those he uses for his portraits, one key difference is that he introduces more colour to his shots of buildings with the use of filters on his torch.

'I use the leg from a piece of furniture as a filter holder at the head of the torch,' he explains. 'I always try to have contrast between the colours I use in the shots of houses."

Another key difference is the timing. As you might expect, painting the side of a castle with a Maglite LED is more of a task than painting a person.

'Sometimes I spend more than an hour on just one photo,' he says, 'so a little mistake can waste a lot of time.'

Regarding film, Cepeda prefers to shoot on either Fujichrome Provia 400X 120 or Fujichrome 64T. He explains that his enthusiasm for film is a way of reminding himself of the tactile

nature of a photograph.

'A photograph is a physical original, not a number stored on a hard drive,' he says. 'Also, almost all digital sensors have not yet been calibrated for long exposures. They produce a lot of noise in the file, even when shooting in raw."

This touches on something that is fundamental to Cepeda's photography - the idea of physicality. He values the photograph as a physical product, rather than as computerised data.

The French theorist André Rouillé calls the digital photograph a "digimage". For him, it is not photography,' says Cepeda. 'In a way, I have to agree. But we have to remember that photography is a very new way of producing images in human history, as it is less than 200 years old."

This relationship between the old and the new could be said to be at the heart of Cepeda's photography - consider the contrast in using outmoded film cameras to develop experimental new techniques. For Cepeda, this spirit of discovery and invention is all part of the appeal.

'Perhaps there is more in photography to be invented,' he says. 'Maybe digital has initiated a new way of producing an image, and we will have to give it a different name.' AP

To see more of Renan Cepeda's work, visit his website at www.renancepeda.com











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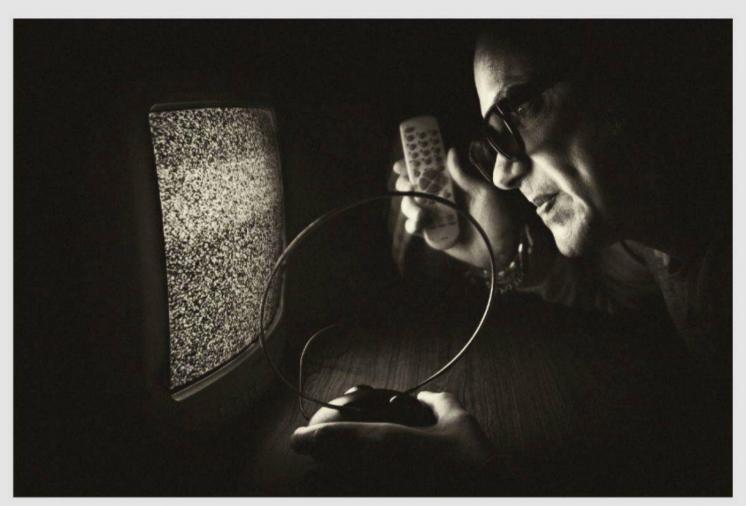
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The UK's most prestigious competition for amateur photographers







Gary Burrows North Yorkshire 45pts ia 390, 24-105mm, 0.3secs at f/4.5,

Light Entertainment' Judges say We're off to a good start in this year's APOY, as we had some great entries and picking a winner was no small task. Gary's image stood out due to its clever interpretation of the brief. It's a confident shot and a worthy winner

George Fisk Kent 43pts

D Mark II, 50mm, 1/25sec

i to eye Judges say Like our numberone winner, George has delivered a witty interpretation of our brief. What's striking is the use of darkness to frame the subject. It's a simple image, but one that is more than worthy of third place



Julian Fraser

Devon 44pts

Nikon D700, 27-70mm, 1/60sec at f/2.8,

Father-in-law' Judges say This was a stand-out image. Everything about it works: the focus, the colours, the lighting. A portrait subject must have character and this gentleman has it in spades



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Photographer OF THE YEAR COMPETITION

Portraits in Artificial Light

We had some great entries for the first round of APOY 2013, as we reveal the top 30 photographs from our **Portraits in Artificial Light** round

Gary Burrows, of Scarborough in North Yorkshire, is the winner of our Portraits in Artificial Light round of APOY 2013. Gary will receive a Panasonic Lumix DMC-G5 plus a Leica DG Summilux 25mm f/1.4 Asph lens, worth a total of £1,347.98. The G5 is a compact system camera with a 16.05-million-pixel, four thirds, Live MOS sensor. It has 6fps highspeed continuous shooting, a 3in, 920,000-dot articulated LCD touchscreen and a 1.44-milliondot EVF. The Leica DG Summilux 25mm f/1.4 Asph lens has a bright f/1.4 maximum aperture that provides superb image quality with minimum distortion, plus a beautiful soft focus.

Our second-placed winner is Julian Fraser, of Newton Abbot in Devon, who will receive a Panasonic Lumix DMC-LX7, worth £469.99. The LX7 is a high-spec compact camera with a 10.1-million-pixel, High-Sensitivity MOS sensor, f/1.4-2.3 (24-90mm equivalent) Leica Vario-Summilux lens and full manual control.

George Fisk, of Seasalter in Kent, finished third in the round and wins a Panasonic Lumix DMX-XS1 worth £119.99. Panasonic claims that the 16.1-million-pixel XS1 has the world's slimmest body profile, and it's certainly skinny at only 14mm deep. With its 5x optical zoom with 24mm ultra-wideangle lens and tiny form, the XS1 is the ultimate carry-it-withyou-everywhere camera.

THE 2013 LEADER BOARD

The end of Round 1's judging sees the leaderboard filled with names both old and new. Gary Burrows has edged into the lead, but Julian Fraser and George Fisk are very close behind him. It's early days, and with no one truly ahead just yet, APOY 2013 is still anyone's competition to win.

1	Gary Burrows	45pts	6 Adrian Sadlier	40pts
2	Julian Fraser	44pts	7 Colin Mill	39pts
3	George Fisk	43pts	8 Nigel Farmer	38pts
4	Snezana Popovic	42pts	9 Jem Fade	37pts
5	Martin Faltejsek	41pts	10 Arlette Graven	36pts

The UK's most prestigious competition for amateur photographers

Snezana Popovic Serbia

42pts

Sony Alpha 55, 50mm,1/160sec at f/1.7, ISO 200 Ballerina Called Dina Judges say This excellent shot makes use of some clever vignetting to draw attention to the central subject of the image

Martin Faltejsek Czech Republic

41pts

Canon EOS 5D Mark II, 50mm, 1/15sec at f/1.4, ISO 3200 Under the Lamp Judges say Martin has produced a magical image that stands out due to its excellent execution and construction

Adrian Sadlier Ireland

40pts

Nikon D7000, 60mm, 1/60sec at f/9, ISO 100 Brother Judges say This is a classic portrait. The softbox lighting and monochrome work perfectly together

Colin Mill Buckinghamshire

39pts

Canon EOS 5D (converted for infrared), 24-105mm, 1/125sec at f/11, ISO 100

Windswept Judges say Colin's infrared studio shot was lit by a single flash with a focusing Fresnel lens to his right

Nigel Farmer Berkshire

38pts

Nikon D90, 85mm, 1/160sec at f/8, ISO 640 Harry Judges say This cheeky image, shot with two flashes through an umbrella, amused the judges no end. It's a light-hearted shot that sums up much about childhood

Jem Fade Devon

37pts

Nikon D7000, 70-100mm, 1/320sec at f/3, ISO 200 and 1/100sec at f/4, ISO 320, LED light kit

'Artemis the Goddess' **Judges say** Jem's double exposure is a confident and experimental interpretation of the brief. It's difficult not to be intrigued by it

10 Arlette Graven Portugal

Panasonic Lumix DMC-G2, 14-42mm, 1/250sec at f/13, ISO 500 Loss Judges say Arlette's shot shows the despair felt by losing hair after cancer treatment. It's an undeniably powerful image

11 Levinta Eugeniu USA

35pts

Fujifilm FinePix S2 Pro, 85mm, 1/90sec, ISO 200 Dreamlike Judges say This is an unusual shot. The model, tones and exposure all work well together

12 Ben Zanyi Dorset

35pts

Canon EOS 5D Mark II, 50mm, 1/200sec at f/1.6. ISO 100, off-camera flash

Eye contact Judges say This is a strong image that conveys dignity and character. The off-camera flash works very well

13 Mark Whitmore Leicestershire

34pts

Canon EOS 7D, 15-85mm, 1/320sec at f/5.6, ISO 250 Styled Judges say Mark took this image in his blacked-out study using two flash units bounced off an umbrella, plus an on-camera flash with a bounce card

14 Dan Deakin Nottingham

Nikon D700, 24-70mm, 1/200sec at f/10, ISO 1600, off-camera Nikon Speedlight SB-900

'My seven-day-old son' Judges say Dan was last year's winner of APOY and he has returned this year with an incredibly strong image

15 Eric Begbie Clackmannanshire

Nikon D800, 24-70mm, 1/320sec at f/2.8, ISO 100

'Portrait of Grace' Judges say This is a lovely image. It was shot using two off-camera Speedlights and a reflector

16 Andrew Blake North Yorkshire

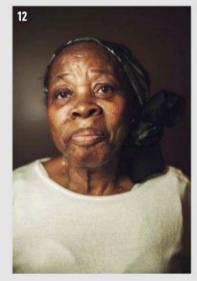
32pts

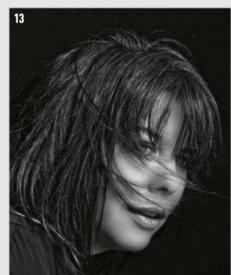
Canon EOS 400D, 18-55mm, 1/20sec at f/10, ISO 1600

'Cameo' Judges say Andrew's shot of a saxophonist shows how effective shooting live music can be



























The UK's most prestigious competition for amateur photographers

17 Brian McDonnell North Avrshire

32pts

Nikon D80, 18-135mm, 1/125sec at f/8 'Living statue' Judges say The texture of the make-up on the model's face is a great feature of this striking image

18 Amri Arfianto United Arab Emirates

31pts

Sony Alpha 850, 50mm, 1/250sec at f/8, ISO 100 Reclining Judges say Children were a popular subject in this round. This shot stood out due to its sweet nature and tonal range

19 Dorijan Šipuš Croatia

30pts

Canon EOS 1100D, 18-55mm, 1/50secs at f/4.5, ISO 800 Face Judges say This is a style of image we've seen before, but the careful framing and exposure make this a great example

20 Paul Reidy Ireland

29pts

Canon EOS 7D, 50mm, 1/200sec at f/2.8, ISO 100 Peekaboo Judges say Frames within frames are always excellent visual quirks and this image does it very well

21 Sonia Lalla USA

29pts

Canon EOS 60D, 50mm, 1/200sec at f/2.8, ISO 250, Canon Speedlite 430EX flashes

Painted face Judges say The framing of this image really stood out to the judges. The make-up has become part of the composition

22 Gary Telford Lancashire

Sony Alpha 77, 16-50mm, 1/250sec at f/5.6, ISO 100, flash, snoot Fear Judges say While there may be a disturbing element to this shot, its visual impact demonstrates the power of portraiture

23 Alan Tindley Hertfordshire

28pts

Canon EOS 60D, 10-24mm, 1/250sec at f/4, ISO 100, Nissin strobe 'Past, present, no future' Judges say Alan has attempted to capture the frustration of this pensioner, who has to digest more and more bad news and faces an ever bleaker future

24 Justyna Neryng East Sussex

Panasonic Lumix DMC-GH2, 41mm, 1/160sec at f/11, ISO 160 Armour Judges say This is the most unusual shot of the round. The costume, make-up and circular frame demand repeated viewing

25 Dusica Paripovic Bosnia and Herzegovina

26pts

Nikon D5000, 55-200mm, 1/160sec at f/16, ISO 100 Shadows Judges say Monochrome can reveal the graphic shapes of a subject. Dusica has used this to create a great image

26 Paul Rayner County Durham

26pts

Nikon D300S, 18-70mm, 0.6secs at f/5.6, ISO 200 'Reading an e-book' Judges say Paul used the same technique as the winner of this round, but also made use of striking colour

27 Oliver Chan London

Canon EOS 5D Mark II, 70-200mm, 1/125sec at f/4. ISO 800, 72 LEDs 'Never too young to pose' Judges say This is an amusing shot. The spotlight on the baby's head is unusual but effective

28 Thomas Allen South Yorkshire

Canon EOS 5D Mark II, 24-105mm, 1/30sec at f/10, ISO 50, flash, snood Self-portrait Judges say Thomas wanted to show the isolation that he felt after the breakdown of a 'long-term relationship'

29 Chris Wilkinson East Yorkshire

21pts

Canon EOS 550D, 50mm, 1/125sec at f/4, ISO 100, Canon Speedlite 430EX flash, reflector

Harp Judges say This gentle image of a great subject has been further enhanced by careful lighting

30 Aleksandra Dudka Poland

Nikon D40X, 18-55mm, 1/160sec at f/11, ISO 200

Hair Judges say Using some basic lighting techniques, Aleksandra has created a confident low-key image









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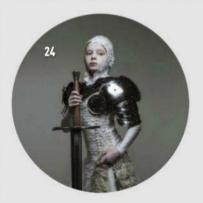






















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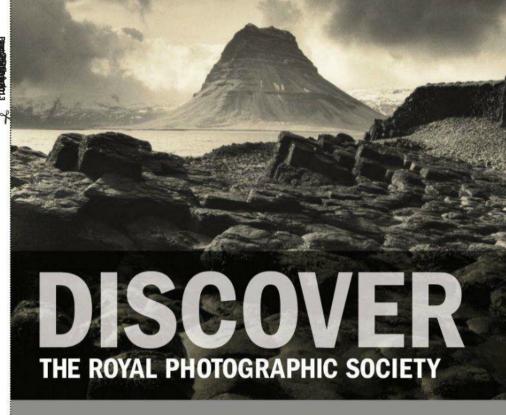
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AP expert guide to Large-format photography

Andrew Sanderson gives a step-by-step guide to the process of working with large-format cameras

HAVE you ever wanted to produce an image that was as sharp as sharp can be? Have you ever wanted photographs with really nice tonality and an inherent hard-to-describe quality? If you have, then perhaps large-format photography is for you.

Large format refers to negatives measuring 5x4in or more, this being the smallest of the large-format sizes. They range upwards through 7x5in, 10x8in, 12x10in and 14x11in. Occasionally, there are larger cameras still, such as 16x12in, 20x16in and 24x20in. The most popular size, though, is 5x4in (or 4x5 as the Americans like to call it).

Large-format photography is seen by many as the specialist end of photography. If you can take pictures with a large-format camera, you can take pictures with virtually anything. These cameras can produce images of exquisite quality in the right hands, but they need concentration. There are a number of operations and functions that must be thought about each time you set up the camera for a shot, and your results will show you quite quickly if you have forgotten something. There are no automated functions to blame if anything goes wrong - the final image stands or falls on the efforts of the photographer. This is the beauty of large-format photography - it slows you down and makes the experience much more contemplative. It is a hugely rewarding way of working.

THE CAMERAS

Some people may be deterred from trying large-format photography because they feel daunted by what they see as complicated equipment and the perceived expense. To

counter those arguments, I would say that a large-format camera doesn't have to be complicated. In fact, it can be very simple indeed. Of course, there are advanced models with fine adjustments and each make has a slightly different way of being operated, but the basic function is simple.

When I began photography, I built my own very basic cameras out of cardboard, plywood and MDF. All you need is a light-tight box, a film holder and a lens. Some of my first models didn't even have a conventional film holder. The point about expense doesn't really hold up, either. Film cameras have never been so cheap and a visit to eBay will show a wide range of types with some very reasonably priced — certainly way below the cost of a professional DSLR.

If you wish to dip your toe into the large-format genre, I suggest looking for a battered old MPP 5x4in camera. An old wooden Kodak Specialist 5x7 model is also a good option. Both of these show up quite often and are not expensive unless you go for mint-condition versions.

My first large-format camera was a Kodak Specialist 5x7 and I still have one. This size, 7x5in, is a great one to begin with because the contact prints are large enough to be seen as finished prints so there is no need for an enlarger. It is also very close to the proportions of 35mm and I like this size. Looking at an image that appears to be done on 35mm, but which displays staggering detail and quality, is rather nice.

Over the years, I have owned and used a number of different large-format cameras, including those from Walker, MPP, Nagaoka, De Vere, Kodak and Nesbitt. Some have



Andrew's Kodak Specialist 7x5in large-format camera been easier to use than others, but all have been great fun.

Large format has traditionally been used mainly by landscape photographers, although I would expect portrait comes a close second. I love it for still life and quiet observational stuff, too. I like the fact that I don't have to expose a full roll of film if I want to try out an idea, as I can just load one sheet and get on with processing immediately after shooting.

Using slower equipment that makes you think about each shot will help you become a better photographer in the long run. The whole process from putting the film into the holders to placing the framed print on the wall is rewarding, and you can be justly proud of a good final result.







LARGE-FORMAT EQUIPMENT

The camera isn't the only thing you'll need. To begin, you will also need a few other items

Film holders

These are often referred to as darkslides, but I reserve that name for the insert that covers the film. Holders will hold two sheets of film. so if you are planning to take, say, eight shots, you will need four film holders. The film is loaded one sheet at a time in total darkness. This is not difficult, but you will need to take care not to get sweat, fingerprints or dust on the surface of the film. The film holders need to be kept in a place where dust will

not get into them. The inserts, which keep the film light-tight, are removed when the darkslide is in the camera. They have a black edge on one side, and a white, or sometimes silver edge on the other side. The darkslides are positioned white edge outwards when the film is unexposed, and when you have exposed the sheet they are inserted the other way round, showing the black edge to indicate an exposed frame.

ILFORD

Darkcloth

You will need a cloth to put over your head and the screen to be able to focus accurately. This will block out stray light and reflections from the glass screen. In windy conditions this can be tricky to keep in place. so look out for one with Velcro edges or flaps. The best kind fasten up into a kind of tube shape, or are elasticised at one end to stay on the camera.

Magnifier or loupe

You will need to magnify the screen to be able to judge sharpness properly. The loupe needs to be light and easy to carry, but strong enough to see details. An old enlarger lens of 50mm or 80mm is ideal.

Sheet film and paper

Black & white film is easier to source in sheets these days than colour, although colour is still available. An online search will show plenty of suppliers. If you want to play around with the camera and shoot cheaply until you feel more comfortable with the camera, you could use other materials. I often expose graphic arts film such as ortho and lith film and you may find these on eBay. Don't worry about 'use-by' dates, as these films will still produce something interesting long after expiry as long as you set the correct ISO on your meter. Lith is usually around ISO 1.5 and Ortho is best at ISO 25. Both can be processed in normal paper developer in around 1min, so they are ideal for experimenting with focus and movements. I also use photographic paper in cameras and this is the cheapest option of all. Rate paper at the following speeds as a rough guide: Ilford Warmtone ISO 0.45, Ilford Multigrade IV ISO 1.5, Kentmere variable contrast papers ISO 3.

You may be lucky and find a camera for sale with a lens, but often they are sold without. You will need different-sized lenses for different formats, such as focal lengths between 135mm and 180mm for 5x4in cameras, between 180mm and 250mm for 7x5in and between 250mm and 350mm for 10x8in. These are only the lenses that will give you the equivalent angle of view of 35-70mm on a 35mm camera or a full-frame DSLR. Other lenses can be used on these formats

Lightmeter

All large-format cameras are completely manual and none has a built-in meter. A separate meter will need to be used to establish the settings for the lens.

The camera will need a sturdy support - a small flimsy tripod will not be any good at all. The head can be ball or a pan and tilt, but the latter is easier for levelling.

THE SHOOTING PROCESS

Before you fire the shutter of your large-format camera, there a number of steps that must be followed. You may wish to keep this page with you until you are confident about using your camera



Set up the tripod, level it and lock all movements. Fasten the camera on the tripod and place it roughly in its position for shooting. Check that the camera is level.



Position the lens and lens panel on the camera and open the shutter.



Make your approximate composition and focus. Adjust the camera position if necessary.



Make any adjustments to the camera if needed, such as tilt and/or swing.



Check all parts of the image while under a darkcloth.



Take a meter reading.



Close the aperture down to the indicated setting. Close the shutter, set the shutter speed and cock the shutter.



Insert the filmholder (one with the white edge showing outwards).



Remove the darkslide.



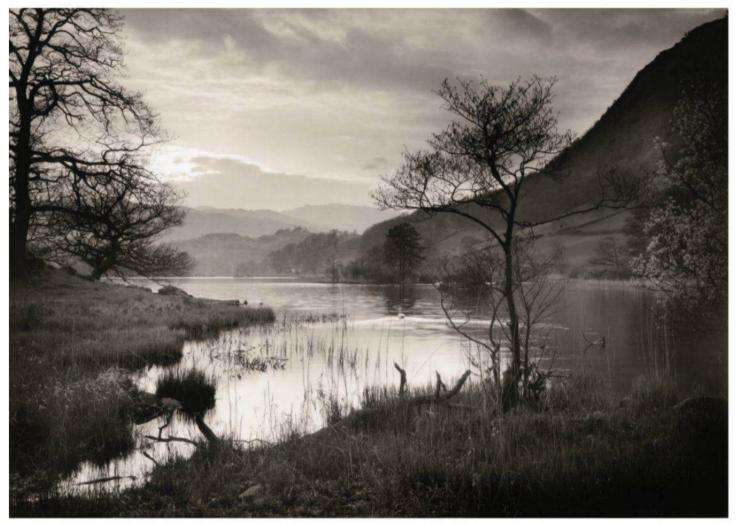
Fire the shutter, preferably with a cable release to reduce camera shake.



Reinsert the darkslide with the dark edge outwards.



Remove the filmholder. At this point you may wish to wait for another shot or dismantle everything and move on to the next location.



Rydal Water. This image was taken on a metal 7x5in De Vere Devon monorail camera. It was shot on outdated Kodak Plus-X film and processed in Ilford ID-11

'There are developing tanks available that can hold a number of sheets'

PROCESSING

Once you have a few exposed sheets, you will need to think about how to process them. This can be as simple or as complicated as you wish it to be. The simplest way to process a sheet of film is to place it in a developing tray and gently rock it back and forth to agitate the solution. The development is timed and the film is then transferred to a tray of stopbath and then fixing solution. This method can have its drawbacks, though. For instance, the room must be totally dark otherwise the film will continue to be exposed as it develops. The temperature must be kept constant and you must not damage the surface of the film with tongs or fingernails.

There are developing tanks available that can hold a number of sheets, and being able to put six through at once is a more time-saving way to process. I know many

photographers who use small tanks, such as the HP CombiPlan, the Jobo 2509N or the Jobo Drum 3010, and they get good results. Avoid the Doran developing tank though, it has no lid, so the chemicals go everywhere as you agitate the solution. There is also a newly designed insert for the Paterson developing tank, which allows 5x4in sheets to be loaded and then processed in daylight. It is called the MOD 54. Other methods are also available that use film rolled up in tubes, or attached to metal hangars and dipped into deep tanks. These are more specialised, though. A quick search on YouTube will turn up many videos giving a number of processing options.

If you don't feel confident about processing your important shots, you can send them to Metro Imaging in London or Ilford Lab Direct (see links below). AP



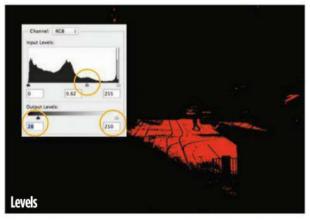
Neil Tetley. This was from a series of portraits I did on 10x8in where the face was exactly life-size on contact prints. The unusual colour comes from the printing method

Bulldog cameras (to build your own large-format camera).www.bulldogcameras.com; Ilford Lab Direct www.ilfordlab.com/page/57/Black-and-White-Prints-from-Film.htm; Metro Lab www.metroimaging.co.uk; MOD 54 tank inserts www.silverprint.co.uk/ProductByGroup. asp?PrGrp=1082

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APappraisal Expert advice, help and tips from AP Editor Damien Demolder











Ding Zhao Hong Kong street scene

Nikon Coolpix P7000, 18.1mm, 1/750sec at f/4, ISO 100

THIS looks like a very exciting place, what with so much going on and that amazing streak of light breaking between the buildings. Ding has seen that there is great potential nestled somewhere in the scene, and while he has paid attention to the right areas, his exposure hasn't quite made the most of what was on offer.

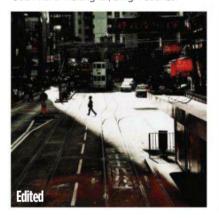
Overexposure is a common problem when we are dealing with patches of sunshine in a generally dark area, and here Ding's camera has allowed the light area to burn out, leaving no detail in the crucial part of the picture. You can see from the screen grab of the Levels window, where the red area represents parts of the scene with no detail, that much information has been lost. I can't put that information back, but you can see by my Levels adjustment that I'm trying to darken the 'exposure' by shifting the midtone slider to the right and by dampening down the highlights by typing a value of 250 into the highlights output box. This effectively adds grey to the

whites. I also tried to take some of the heavy blacks out by adjusting the Shadow output slider to 28 at the bottom of the window.

There's too much space that we don't need on the left of the frame, so I cropped the image square to make the message more compact and contained.

Boosting the contrast of the scene might now seem to go against the way I adjusted the Levels, but those values will still remain. I created a blue channel black & white version of the image, which I copied and then pasted on top of the colour version. The new layer was switched to Overlay mode, and then I dropped the Opacity to 80% to fade the impact of the effect. This creates a more stark bleach effect - which is about the only way I can use those burnt-out areas effectively.

Now we can look at the timing of the shutter - and we see that the man in the middle of the frame is blending into the shadows, while there is another man on the left with his head poking into the light. Ideally, Ding would have waited until someone walked across the street to create a full-body silhouette clearly defined against the lit-up road. I've stuck a bit of body onto the legs and dropped the new man in the shot where I would have liked him to be. It would have been worth waiting for, Ding. Patience.





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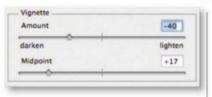
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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to Appraisal at the address on page 3. Enclose an SAE if you want them returned



Canon EOS 550D, 18-55mm, 1/320sec at f/5.6, ISO 200

I'M NOT usually keen on the idea of purposely allowing part of an image to burn out and for that image to contain no blacks - or even dark tones - but here is the exception to the rule. Martin's buttercup is delightfully light and jolly, and the brightness of the tones lends the picture a very welcome air of spring. Muted pastel shades and the simplicity of the subject make the whole thing



extremely pleasant indeed.

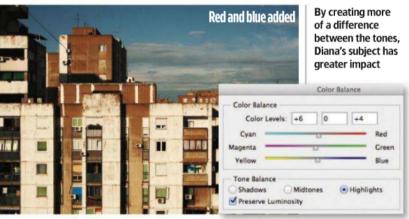
The only part of the image that bothers me is the patch of bright sky in the top

A square crop to remove the blue sky in the top left corner and a vignette to darken the edges of the frame help Martin's image stand out a little more

left corner because it draws the eye and competes too much with the flower. My solution is to trim the image square to exclude this distraction, and then to darken the edges of the frame with a moderate vignette, just to concentrate the eve on the subject and to make it stand out a little more.

This is a really lovely shot, so Martin wins my picture of the week prize. Well done.





Diana Didulica Housing

Canon EOS 350D, 18-55mm, 1/40sec at f/9, ISO 200

I CAN see why Diana took this picture, as the layers of buildings, and the shapes and patterns of the windows, are interesting to look at. The differences in tone and colour also lend a three-dimensional element, but really the shot needs a bit of 'oomph' to get things going.

We have whites and blacks, so we don't need to do anything in Levels, but a nice steep midtone curve has created a lot of difference between the tones to give the subject more impact. Now the shadows make the form of the building obvious as protrusions really stand out.

With the increased contrast, the yellow and cyan bias in the colour of the image also becomes more noticeable, so I've taken it out via the Color Balance tool by adding red and blue to midtones and highlights.

My final act was to crop the image to make a tighter composition that excludes the building on the left and helps the viewer to concentrate on the main area of interest. At the end of the process this still isn't the most exciting picture, but it is more lively now with the low contrast and brown tones gone.



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APTestbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

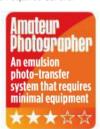


Jellyfishphoto Emulsion Transfer €10 (around £8.60)

THIS innovative emulsion system from Jellyfishphoto allows for the quick transfer of digital images onto paper. You send Jellyfishphoto your digital images, and then receive printed emulsions in the post, ready to be transferred. The transfer is intended to be simpler than other emulsion processes, requiring only a tray of cool water in which to place the emulsion and the receiving paper. The emulsion quickly comes free from its plastic base after being placed in water, and it can then be placed onto the paper as required.

As with any emulsion transfer, the process requires careful

handling, which becomes easier with practice, as it is difficult to smooth down the edges onto the paper and very easy to tear the emulsion. The aim is to create artfully wrinkled, stylised images. It is an enjoyable way to do something a little different and creative with your digital images - and perhaps a way for parents to involve young children in image development. Jon Stapley



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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Think Tank DSLR Battery Holder 4 £13

THINK Tank Photo produces a range of bags, pouches and other accessories for transporting kit. The DSLR Battery Holder 4 is a thin, compact pouch (19x7.5cm) designed to store up to four standard DSLR battery units. The holder has individual pouches for each battery, and they are secured in place with a folding Velcro flap.

The pouches themselves are very snug, ensuring that the batteries won't rattle around. There is only one pocket size available, and the largest battery unit I could fit inside was a Nikon Li-lon 7.4V battery pack, which is 54mm long and protrudes about 20mm, so be aware that these are the dimensions you are dealing with. It's useful not to have to dig around a spacious bag searching for loose batteries while out on a shoot, although the addition of a loop or clip to hang the holder from a belt or strap would have made it a little more versatile.



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry.

Fujifilm X100S

The X100S, Fujifilm's successor to the X100, has a higher resolution. 16.3-million-pixel, X-Trans sensor and the same 23mm f/2 lens. AP 6 April

Nikon D7100

We test Nikon's new flagship, DX-format DSLR, the 24.1-million-pixel D7100, with no optical low-pass filter and a weather-sealed body.

Pentax MX-1

Pentax joins the retro-cool revolution with it's newest high-end compact camera. We find out if it's as good as it looks.

AP 13 April

Samsung NX300

Find out how Samsung's latest NX-system camera, with new 20.3-millionpixel, APS-C-sized CMOS sensor, performs. AP 27 April

Nikon Coolpix A

We test Nikon's brandnew DX-format compact camera with 16.2-millionpixel APS-C-sized sensor and 18.5mm f/2.8 (28mm equivalent) lens. AP 4 May

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Flagship bridge cameras

Upgraded from superzoom to megazoom, today's top bridge cameras sport lenses with amazing focal ranges. Can a 50x lens really be any good? **Tim Coleman** finds out

THE MARKET for bridge cameras, otherwise known as superzooms, is very much alive. We published an eight-camera round-up in AP 8 June 2012, but now, less than a year later, new flagship models are available from most of the main brands.

Of course, a key appeal of bridge cameras is their wide optical zoom range - no other camera type has this covered quite so well. The four cameras in this test have pushed this

range to new levels. The Canon PowerShot SX50 HS was the first camera with a 50x optical zoom (24-1200mm equivalent). The Sony Cyber-shot DSC-HX300 also has a 50x zoom of the same range, while the Fujifilm FinePix HS50EXR and Nikon Coolpix P520 each have a 42x zoom (24-1000mm equivalent). These really are incredible specs.

A bridge camera may be far from compact - each of these models is around the same size and weight as an entry-level DSLR with a kit lens - but they are much lighter than a DSLR and a bag full of lenses.

Such a notable increase in zoom range begs the question of just how far the range can be pushed before the negative impact on image quality becomes too great to be acceptable. This group test compares four of the latest-generation models, but also refers back to the camera we named Amateur Photographer Bridge Camera of the Year 2013 - the Panasonic Lumix DMC-FZ200. As it has 'only' a 24x optical zoom (25-600mm), we will be able to see the impact that a bigger zoom has on image quality.

CANON POWERSHOT SX50 HS £359

WITH 12.1 million pixels, the Canon PowerShot SX50 HS has the lowest pixel count of the four cameras on test, but it can record in raw format, which neither its predecessor nor the Sony and Nikon models can do

The 4.3-215mm (24-1200mm equivalent) Canon lens has a maximum aperture range of f/3.4-6.5, with the electronic zoom controlled by a rocker next to the shutter. Two buttons on the lens barrel aid composition when using telephoto settings: one engages the Image Stabilizer to keep the subject static in the frame, while the other quickly zooms out when pressed to help relocate the subject in the scene. They work well, and make composition easier.

Along with PASM control, the shooting-mode dial includes HDR and stitch assist (panorama), which are likely to be in much demand.

This SX50 HS is the second smallest of the cameras

on test, but its overall feel is not quite up to the same standard as the others. Buttons are large to the point of being 'glove-friendly'. A deeper handgrip and less slippery plastic surface would allow a firmer hold.

Despite the camera's basic looks, operation is easy. Most key exposure controls can be found quickly which is more than can be said for some of the other models - while other controls can be accessed via the function menu. Other key features include a remote port, which allows the shutter to be fired without the risk of camera shake. A hotshoe port enables use of external flash units, although like all the other cameras here, the SX50 HS has a built-in flash.

Battery capacity is a modest 920mAh, but the battery life is a respectable 315 shots. The LCD screen and EVF are the worst on test, though. A relatively low resolution in each makes for poor contrast and a soft display.



Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: www.canon.co.uk



FUJIFILM FINEPIX HS50EXR £469

A 42X ZOOM is a key improvement to the Fuiifilm FinePix HS50EXR over its predecessor. although its sensor is the same 1/2in (6.4x4.8mm) unit with 16 million pixels. It is slightly larger than those of the other cameras here, but has the second lowest pixel count. Images can be recorded in raw and JPEG format.

The HS50EXR is the largest camera in the group, and its lens is almost twice the length of the others when retracted. The camera is the heaviest at 808g.

The overall feel and handling are the closest in the group to that of a DSLR. The lens zoom is manually controlled through a large zoom ring with a ridged rubber finish, behind which is tucked the focus ring. The latter feels a little loose when rotated – unlike the rather stiff zoom ring, although it is still quicker to control than the electronic zooms. This is the only

camera here with a second dial on the top-plate, which works well when making changes to exposure.

Like the Canon camera, the HS50EXR has a hotshoe port for adding external flash units. On the side of the body is an external mic port - another unique feature in this group. At 1,260mAh, battery capacity is good, providing a class-leading 500-shot battery life.

The camera is not without its niggles, though. The on/off control on the shutter button turns all too easily, so I often found the camera already switched on when taking it out of my bag. The memory card door is also a little loose.

The rear LCD screen is a 3in, 920,000-dot articulated type, and an eye sensor automatically switches between this and the built-in EVF. Both have high-contrast displays and are easy to view.

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedford MK42 OLF. Tel: 01234 572 000. Website: www.fujifilm.co.uk

	CANON SX50 HS	NIKON P520	FUJIFILM HS50EXR	SONY HX300
RRP	£449	£399	£469	£419
Sensor	12.1MP, 1/2.3in (6.17 x 4.55mm) CMOS	18.1MP, 1/2.3in (6.17 x 4.55mm) CMOS	16MP, 1/2in (6.4 x 4.8mm) EXR CMOS II	20.4MP, 1/2.3in (6.17 x 4.55mm) CMOS
Output size	4000 x 3000 pixels	4896 x 3672 pixels	4608 x 3456 pixels	4184 x 3888 pixels
ens	50x zoom, 24-1200mm (equivalent) f/3.4-6.5	42x zoom, 24-1000mm (equivalent) f/3-5.9	42x zoom, 24-1000mm (equivalent) f/2.8-5.6	50x zoom, 24-1200mm (equivalent) f/2.8-6.3
ile format	JPEG, raw, JPEG+raw	JPEG	JPEG, raw, JPEG+raw	JPEG
S0	80-6400	80-1600 (extendable to 12,800)	100-3200 (6400-12,800 at reduced size)	80-12,800
hutter speeds	15-1/2000sec	8-1/4000sec	30-1/4000sec	30-1/4000sec
letering system	Evaluative, centreweighted, spot	Matrix, centreweighted, spot	256-zone TTL multi, spot, average	Multi, centreweighted, spot
Vhite balance	Auto, 6 presets, and 2 custom	Auto, 5 presets, custom	Auto, 6 presets, custom	Auto, 7 presets and 2 custom
xposure modes	Auto, PASM, custom 1 and 2, sports, video, 9 scenes and 10 creative filters	Auto, PASM and 22 scenes	PASM and 13 scenes	Auto, Auto+, PASM, memory, panorama, 3D, video, 9 picture effects and 15 scenes
F patterns	Single, continuous, tracking AF, manual	Singe, continuous, tracking AF, manual	Single, continuous, tracking AF, manual	Single, continuous, tracking AF, manual
Fmodes	Flexizone AF (multi), individually selectable single-point, AF tracking, face detection	Face priority, centre spot, AF tracking	Centre, multi, area	Multi AF, centre AF, flexible spot from any of 117 areas
CD monitor	2.8in, 461,000 dots, articulated	3.2in, 921,000 dots, articulated	3in, 920,000 dots, articulated	3in, 921,600 dots, tilting
iewfinder	202,000-dot EVF	201,000-dot EVF	920,000-dot EVF	1.44-million-dot EVF
torage media	SD, SDHC, SDXC	SD, SDHC, SDXC	SD, SDHC, SDXC	SD, SDHC, SDXC, Memory Stick Pro Duo
ower	NB-10L rechargeable Li-Ion	EN-EL5 rechargeable Li-Ion	NP-W126 rechargeable Li-Ion	NP-BX1 rechargeable Li-Ion
leight/	595g (including battery and card)	550g (including battery and card)	808g (including battery and card)	650g (including battery and card)
imensions	122.5 x 87.3 x 105.5mm	125.2 x 84.1 x 101.6mm	134.9 x 101.3 x 145.9mm	129.6 x 93.2 x 103.2mm

NIKON COOLPIX P520 £349

THE NIKON Coolpix P520 is the only camera in this test to have the same optical zoom as its predecessor, in this case the Coolpix P510. The 42x 4.3-180mm (24-1000mm equivalent) Nikon VR lens has a maximum aperture of f/3-5.9 and comprises 14 elements in 10 groups, with four ED elements. The contrast-detection AF system can be a little slow compared to the other cameras.

The P520 sees an increase in pixel count from 16 million to 18.1 million pixels, but the CMOS sensor remains the same size at 1/2.3in. Still-image capture is JPEG only. Built-in GPS comes in handy.

The P520 is notably smaller and lighter than the other cameras here, with the Canon model the most similar in size. However, it has an excellent textured rubber handgrip with a deep recess, so singlehanded operation is both possible and comfortable.

Activate the zoom memory and it is possible to

skip between focal lengths at the touch of the zoom lever, discarding those lengths that go unused.

Unfortunately, the P520 does not include a quick menu for key controls. Most of the basic exposure controls, such as ISO, can be accessed through the function button, but this option only holds one control at a time. The fact that there is no orientation sensor is frustrating because it means having to rotate portrait-format shots after capture.

The rear articulated LCD screen is the largest in the group at 3.2in, with a crisp and contrasty 920,000-dot resolution. To switch between the rear LCD and electronic viewfinder (EVF) display, the LCD display needs to be folded back into the body.

There is no hotshoe for an external microphone or flash, so the camera instead relies on its pop-up flash. The EN-EL5 battery unit has a 1,100mAh capacity, but offers a modest 200-shot battery life.



Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. Website: www.nikon.co.uk



SONY CYBER-SHOT DSC-HX300 £419

REPLACING the HX200V, the Sony Cyber-shot HX300 has a significantly wider 24-1200mm zoom, and an impressive maximum aperture of f/2.8-6.3. A revised lens design places the OIS elements at the front of the lens, improving stabilisation by up to 4.5EV.

The new sensor has the highest resolution here, at 20.4 million pixels, but this means it is very crowded. However, it can produce large prints at 17.3x13in with the print resolution set to 300ppi, compared to the Canon camera's 13.3x10in prints. Like its predecessor and the Nikon P520, the HX300 records in JPEG format only.

The camera is physically larger than the Nikon and Canon models, but it is lightweight and sits very well in the hand thanks to its excellent handgrip. Overall, the camera's feel is to a high

standard, especially the handling of the lens - the ring to manually control the electronic zoom and focus has a smooth rotation.

Changes to exposure are made by pressing in the rear wheel next to where the thumb rests. A single control can be assigned to the function button, with all others accessed via the main menu.

The high-resolution LCD screen is the only one in the group without full articulation - instead, it has a tilt movement. The viewfinder leads the group with a 1.44-million-dot resolution and crisp display.

There is no hotshoe for external flash units, but there is a built-in flash, although it is the least substantial in the group. The HX300 uses the same BX1 battery as the company's RX100 and RX1, which provides a respectable 310-shot battery life.

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk







With such a wide zoom range, these bridge cameras are suitable for a variety of subjects. The lens in each camera is effectively stabilised, which is necessary when using the telephoto settings. The difference between the 42x zoom and 50x zoom is rather subtle, but should be appreciated by wildlife photographers

IMAGE QUALITY

GOOD LIGHT

Simply put, the higher-resolution Sony and Nikon cameras are able to resolve the most detail, up to the 24 marker of our resolution charts at ISO 100. The Fuji model just about reaches this point, while the lower-resolution Canon camera cannot quite compete.

Unsurprisingly, when viewed at 100%, the detail in all the images produced by these cameras is akin to most models that use a compact-sized sensor - that is, slightly smudged rather than really crisp. Viewing images at a size smaller than 100% makes them look a little sharper, which is where the larger images of the higher-resolution cameras have the advantage. Once the image size is matched up, the higherresolution cameras, like the Sony, look a touch sharper when used in good light.

When each camera is used in its optimum setting in good light - that is, ISO 100 and down 2 stops from the maximum aperture (for example, 85mm at f/5.6) - there is the potential for good detail in close subjects, such as in the portraits of the dog on the right. On distant subjects, such as a landscape, fine detail is less crisp. A direct comparison between the four cameras in this test and the Panasonic Lumix DMC-FZ200 (with 24x zoom) shows there is little difference in image quality.

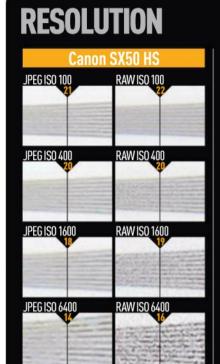












Left: These images have been taken at ISO 100 and f/5.6. When viewed at 100%, details in the fur, nose and teeth is respectable. Downsize the image and detail appears rather sharp











LOW LIGHT

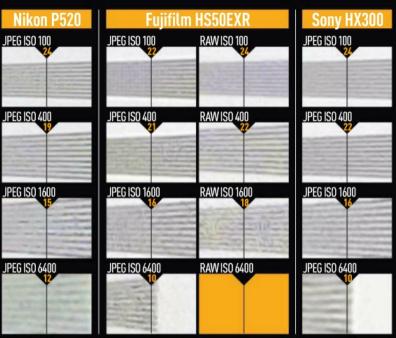
There is a direct correlation between the pixel count and a camera's ability to control noise. In all the cameras in this test, detail is more smudged the further down the ISO range one goes. So while the highresolution Sony and Nikon models may well both reach the 24 marker at ISO 100, in poor-contrast light using higher ISO settings they show a more dramatic decline in their ability to control noise than the lower-resolution Fuji and Canon cameras. Therefore, resolved detail drops off more.

For example, in a low-light landscape taken at ISO 1600, the Canon camera has the best control over noise. Again, though, its images are almost half the size of the Sony camera, and when viewing the images at the same size there is little difference between the two

Above: These images in fading light have been recorded at ISO 1600. The Canon camera displays the best control over noise, but its image is smaller

Right: The pull-up of the branch is taken from the edge of the frame, where chromatic aberrations are obvious in the Nikon and Canon models, but not in the Fuji camera

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with each lens set to 100mm with an t/5.6 aperture. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.









DISTORTIONS

OUR CURVILINEAR distortion chart has been photographed with each camera, and detail in 'real-world' images has been examined at 100%, looking for curvilinear and chromatic aberration lens distortions.

At the wideangle 24mm setting, barrel distortion is evident in each camera, but none more so than the Fuji HS50EXR. The result is stretched detail, particularly at the frame edges where image sharpness tails off. The Nikon and Sony lenses most impressively hold sharpness from the centre of the frame to the edges, with the Canon lens following in the middle, while the Fuji optic shows disappointing edge detail.

As for chromatic aberration, the Fuji camera is, conversely, the best at controlling this phenomenon, with virtually no trace in high-contrast edges. The Sony HX300 does a good job, too, while the Canon SX50 HS and Nikon P520 are most affected. On a side note, I found the Fuji camera more susceptible to lens flare than the others. This effect can, of course, be used for creative results, but it can be worth shielding the lens from light, although there is no lens hood supplied.







ASKAP

Let the AP team answer your photographic queries

CHOICE OF TELECON

I am thinking of buying a 2x teleconverter that can be used with a Nikon D5000 (by my wife) and a Nikon D3S. As there are so many teleconverters on the market, I am confused as to which would be suitable for the kit that we have. I have just returned from a holiday where I met a keen photographer who was using a Nikon D800 fitted with a 70-200mm f/2.8 and a Nikon teleconverter. However, having looked at it, I found that while the converter would fit my camera bodies, it was not suitable for the lenses, which confused me. The lenses we use are a Sigma 10-20mm f/4-5.6 EX DC HSM, Nikkor 18-55mm f/3.5-5.6G AF-S VR DX, Nikkor 18-200mm f/3.5-5.6G IF-ED AF-S VR DX, Nikkor 28-300mm f/3.5-5.6G AF-S ED VR, Sigma 70-300mm f/4-5.6 DG Macro

and Sigma 150-500mm f/5-6.3 APO DG OS HSM. Could you advise me about which 2x teleconverter to buy, and the estimated price? Adam Shaw

I think you first need to consider whether you actually need a teleconverter at all. Teleconverter manufacturer Kenko recommends focal lengths of at least 50mm should be used with its 2x converter, so that would immediately take four of your lenses out of the equation. Even if you don't agree with the 50mm minimum guide, it's hard to see why you'd use the wideangle lenses with a teleconverter, as your 10-20mm, 18-55mm and 18-200mm zooms would become 20-40mm, 36-110mm and 36-400mm respectively, and those ranges are already covered by other lenses that you own. So, that's at least three lenses you don't need to worry about compatibility with.

In fact, I'd go as far as to suggest that you needn't worry about getting a teleconverter that's compatible with vour 28-300mm and 70-300mm zooms, either. With a 2x teleconverter and the subsequent 2-stop light loss, these lenses would become a 56-600mm f/8-11 (rounding the aperture a bit) and a 140-600mm f/8-11, and neither is going to provide

you with autofocus. In both instances, I'd be inclined to use the faster Sigma 150-500mm without a teleconverter. Sure, the converter will give you a little extra 'reach' (600mm as opposed to 500mm), but I think you would find that using the 500mm zoom and cropping your images slightly would ultimately give you better results.

Those figures also don't take into account the focal-length magnification of your cameras. The D5000 extends all your focal lengths by 1.5x to start with (due to its DX-format sensor), and your D3S has a DX-format option (and 1.2x option for lesser magnification), so your maximum focal length is already a whopping 750mm equivalent if you're using your 150-500mm zoom lens on a DX-format image area. Unless you want to explore focal lengths of 1000-1500mm (I'd suggest cropping would bridge the 750-1000mm divide), then the question I'd come back to is do you really need a teleconverter? If you do, then my advice would be to go with a Sigma 2x EX DG teleconverter (SRP £289.99) to use with your 150-500mm lens. Chris Gatcum

The later ERTSi model has only minor external changes compared to the earlier ETRS, but significant specification improvements, and is often a better investment second-hand

Be it about modern technology, vintage equipment. photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: ananswersid_ incmedia.com. via twitter @ap answers or by post to: Ask AP. Amateur **Photographer** Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU.



BRONICA RELIABILITY

I have noticed that the Bronica ETRS seems to sell at reasonable prices on the second-hand market. Is this a reliable camera? L Beatson

I think the best I can say is that the Bronica ETRS is as reliable as most medium-format cameras of its type: some break down, but most don't. Like you say, ETRS prices can be very reasonable, but repair costs could potentially be high, so take your time to seek out that 'one careful owner' example. If you don't have the option of looking at a camera before you buy it (and this goes for any second-hand camera), it's always a good idea to buy from someone who will offer a warranty. Even a week or two should give you enough time to put some film through the camera and make sure that everything is working as it should. Obviously, the longer the warranty the better, as it should also cover you if something surfaces a month or two after purchase.

Depending on your preferred subject, you may find you want to look for an ETRS that comes with a prism finder, instead of (or in addition to) a waist-level finder. The reason for this is that the ETRS shoots rectangular 6x4.5cm-format images in 'landscape' format when you hold it and look down onto the viewing screen. As soon as you want to

FROM THE AP FORUM

Advice on an L-series Canon lens

BAHoltPhotography asks I am thinking of saving for a Canon L-series lens for my EOS 1000D, but I'm not sure if it is worth the money. I am currently thinking of getting the 17-40mm f/4L. Has anyone used this lens?

AP GLOSSARY

In principle, a teleconverter is a great way of expanding your range of focal lengths without investing in additional lenses. It fits between the camera and lens, and multiplies the focal length by a fixed amount - most commonly 1.4x or 2x, although a small number of 3x teleconverters are available. However, while useful, teleconverters do need to be used with care. For a start, they aren't going to work with all lenses, and nor are they intended to be used with wideangle optics - they are really only designed to be used with telephoto focal lengths.

Teleconverters are also best used with lenses that have a fast aperture, because they reduce the amount of light reaching the film or sensor in the camera by a number of stops equal to the magnification factor (so a 2x converter reduces the amount of light by 2 stops. for example). With a manual-focus lens,

the effect of this is fairly straightforward: the lens will effectively be 2 stops slower (an f/2.8 lens will act like f/5.6, and an f/4 lens will effectively have a maximum aperture of f/8 in terms of light transmission). However, with autofocus lenses the reduction in light can also affect the camera's AF system, to the point that slower lenses will no longer focus automatically, meaning you have to switch to manual focus instead.

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On top of this, the introduction of additional lens elements (in the teleconverter) and potentially slower shutter speeds will conspire to take the edge off image quality, typically resulting in a slight loss of detail/sharpness. So, while teleconverters are beneficial, they are not always the ideal solution for getting closer. With today's highresolution cameras, it is sometimes preferable (and cheaper) to simply crop into a digital image instead.

shoot 'portrait' (upright) images, you need to turn the camera on its side. This not only makes it difficult to use the waist-level finder (as it will be horizontal), but the reversed image on the screen makes it doubly difficult to frame your shots. The basic non-metered prism will simply reverse the image so it's the right way round (and provide you with a more convenient SLR-style viewfinder to look through), while the more sophisticated AE-II and AE-III prisms also have a light meter, providing you with in-camera exposure metering.

If your budget allows, you may also want to consider the ETRSi, which was introduced in 1989 (the original ETRS was launched a decade earlier). This adds a bulb setting, mirror lock-up and the possibility of TTL flash metering (off the film). How beneficial these things are will again depend on the type of photography you intend to do, but it would also mean that you're buying a more recent camera. It's not guaranteed, but a newer camera may not have shot as many frames, which is something to consider if reliability is one of your concerns - the higher the frame count and shutter actuations, the more likely it is that something will eventually go awry. In theory, at least... Chris Gatcum

Snorri replies This is a good lens, no doubt, but if you are planning on staying with the APS-C-sized sensor (like your EOS 1000D) it would not necessarily be the best choice. Have you considered the EF-S 15-85mm? It's not an L lens, but it's sharper than the EF 17-40mm and has a much better focallength range. This lens will only work on APS-C cameras, but I have no doubt that if you ever go for full frame it would be easy to sell.

GeoffR replies Good lenses are what make good photographs, coupled with good technique. Money spent on top-of-the-range lenses that get a lot of use is never wasted.

Benchista replies Of all the L lenses I've used, the 17-40mm is perhaps the least spectacular. It's good, but not stellar. It's pretty good value, as it's relatively cheap, but I don't think it makes any sense at all on an APS-C camera – there are more appropriate choices.

daft_biker replies People may think the 17-40mm is good, but in my kit bag it isn't! On full frame it's about as bad as it gets around the edges, but at least it's reasonably wide. On a cropped sensor it's less use than a kit lens and not really much better. Buy an L lens if it suits your needs, but don't just buy a lens because it's the cheapest thing with a red

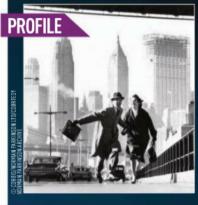
In next week's AP

On sale Tuesday 2 April



FUJIFILM X100S

The stylish **X100S** comes equipped with a new 16.3-million-pixel X-Trans CMOS sensor with built-in phase-detection AF. We put it to the test



FASHION ICON

A look back at the career of portrait and fashion photographer Norman **Parkinson**

ROUND 3

We've Panasonic prizes worth more than £1,990 in our **Animal Kingdom** round



CLOSE-UPS LIFE IN **MINIATURE**

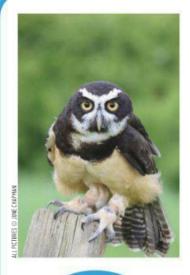
Marek Mis takes us on a tour of the miniature world of microphotography



TECHNIQUE

RETOUCHER'S GUIDE

Martin Evening explains how to create effective focus-stacked images using Photoshop















Star student



Chapman Enrolled on: Foundation in Photography Age: 57 Occupation: Housewife Equipment: Nikon D7000 with an assortment of lenses, including a 300mm

When did you first become interested in photography?

I became interested in photography about three years ago after health problems. My camera was the best thing my husband bought me. It gave me a new perspective on all that is around us. It got me off the auto setting and I found a whole new way of taking photographs. It makes you look at things in a totally different way and gets the brain active. Having to take early retirement through ill health from a very busy job, I found it hard to wind down.

What do you enjoy most about photography?

Photography gives such a boast to my confidence and lifts my spirits. I just love it! I don't think we realise what goes on around us until we really think about things and see the

world in a different way. Photography can make other people happy and it gives me so much pleasure. I have also made many new friends and we all help each other with tips and any problems we have.

What are you hoping to achieve with your photography?

I hope to move onto the next stage to the intermediate course and increase my photographic knowledge even further. I love wildlife and still-life images. The foundation course has given me the confidence to take my photography to a higher level.

Where is the most enjoyable location to take photographs?

We have some beautiful countryside in Suffolk, so I

am spoilt for choice where I can take wonderful photographs.

Why did you decide to enrol on the School of Photographic Imaging course and how have you enjoyed it so far?

I had heard about the SPI from a friend and saw the reviews. The course has been excellent and my tutor has been so good, giving lots of help and advice – and giving me the confidence that I needed. I am enjoying it so much.

WE SAY June is doing really well and it is always a pleasure to receive her submissions. She has certainly developed a sound understanding of the basics of photography. It is clear that June also uses her tutor's comments to improve her technique, thus continuing to achieve relatively high grades.



Canon Pixma Pro-100

Vincent Oliver tests the image quality and usability of Canon's latest high-end A3+ photo printer

CANON has an enviable reputation for producing quality cameras, lenses and a range of photo printers that includes both dye and pigment-ink models. The company has three A3+ Pixma Pro printers in its range, comprising the Pro-1 and Pro-10, which are both pigment-ink printers, and the Pro-100, which is a dye-ink printer. The recently announced Pixma Pro-100 replaces the Pixma Pro9000 Mark II.

The Pro-100 uses eight ChromaLife 100+ dye inks, which include three monochrome inks (light grey, grey and black) for cast-free monochrome printing. The Pro-100 is aimed at the enthusiast and professional photographer who wants to reproduce the strong vibrant colours that are a hallmark of Canon's dye-ink printers.

SETTING UP

The Canon Pixma Pro-100 comes supplied with a quick-start sheet that guides the user through the setting-up process for first-time use. As with previous Canon dye-ink printers, the print head assembly has to be fitted by

the user. While this is not a complicated task, I wonder why the company doesn't pre-fit this. The advantage of an easy-to-install print head is that it can be replaced by the user without having to send the printer to a service centre.

The eight ChromaLife 100+ dye ink tanks can then be installed in the print-head cradle, with each tank colour coded and having its own unique key so that it cannot fit in the wrong slot. The inks comprise cyan, magenta, yellow, photo magenta, photo cyan, grey, light grey and black. Once the inks are installed, the printer primes itself ready for use.

The printer drivers and software can then be installed, which is a straightforward process. Follow the on-screen instructions and, when prompted, connect the printer to a computer using a USB or Ethernet cable. The printer can also be used without a PC, via the built in Wi-Fi connection or PictBridge port, which is handy for producing an A3+ print directly from a camera or mobile device. A well-illustrated on-screen

- A3+ printer 8-ink ChromaLife 100+ dye-based system
- 4800dpi resolution
- 3pl droplet size Street price around £380

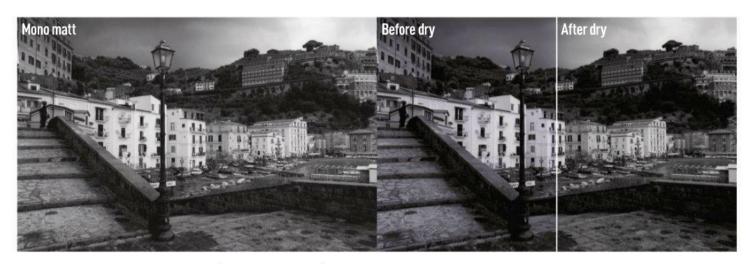
manual is also installed, which guides the user through all the printer's functions.

CONSTRUCTION

The Pixma Pro series of printers (models 1, 10 and 100) are probably some of the bestbuilt printers available. The body of the Pro-100 is an all-metal construction encased within a heavy-duty, dark-grey plastic, and the materials used are of exceptional quality. This printer should withstand heavy use in any studio environment.

The media trays fold neatly away to minimise dust and other objects falling into the works. The front three-section paper output tray looks small for A3 media, but it nevertheless catches the prints without any problem. A two-section rear paper feed is used for most photo printing, and the printer specifications claim that up to 150 sheets of A3 or A4 photo paper can be loaded at a time. The media guide is accessed by lifting up a protective cover, and the guides can then be slid up to the media size in use. The cover must be closed again before printing can start. I like the fact that media is loaded into the centre rather than at the edge as with so many printers. The rear support is a two-folding section, which feels sturdy.

The Pro-100 does not have a straight paper path. This is a must-have feature for fine-art printing, so fine-art and other speciality media must be loaded via the rear manual feed tray, which has a centre paper guide and a two-



section paper support. The media has to be pushed down slightly until resistance is felt. Once loaded, the front Resume button must be pressed before printing can start. The printer will accommodate a variety of media weights up to 350gsm (a paper thickness of up to 0.6mm) and has a 45° feed angle.

A CD/DVD label-printing tray is included with the printer, which is inserted at the front. Inkjet-printable CDs and DVDs must be used. The printer controls are minimal, with just power on/off, resume/cancel and an illuminated Wi-Fi button. Also located at the front is a PictBridge port for printing directly from PictBridge-enabled cameras.

The USB 2.0, Ethernet ports and power socket are located at the rear of the printer. USB and Ethernet cables are not included.

SOFTWARE

Canon has included a small selection of software with this printer under the title Creative Park. This has several printing modules for creating calendars, cards, stickers, collages or photo layouts, as well as other options. This is a fun-to-use application, although probably better suited to entry-level printers and all-in-one units.

For the professional photographer, the Print Studio Pro plug-in will be more useful. This gives you plenty of options for printing from within Photoshop, Photoshop Elements or Lightroom. The software is launched by selecting File>Automate>Canon Print Studio Pro. From here selected custom profiles and other settings can be chosen.

CD/DVD LABEL PRINTING

The Pro-100 can print labels on printable CDs and DVDs. A CD tray is included with the printer. Use the My Image Garden application and select New Art - Disk Label to take advantage of the templates and other label design features. This is a basic application that is fine for the average home user wanting to put a picture and text on a CD/DVD label. Professional photographers or designers will want something with more advanced layout features.

The CD tray slot is tucked away inside the printer under a front cover flap. The tray has to be inserted into the slot and the arrows aligned. This is a stiff operation with far too

Above left: Prints on fine-art matt media do not have the same dynamic quality as those on glossy media

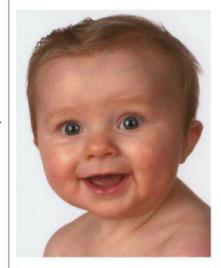
Above centre: Prints display a warm tone when they exit the printer before they are dry

Above right: Once dry, the prints have a neutral tone. Although dry to the touch when the prints exit, they take 20-30mins for colours to stabilise

much resistance. The printed label was centred well, with a narrow border on the outer edge of the disc. There are options for various disc sizes, including small and large inner circles. Print quality on printable DVDs is good, and better and more convenient than stick-on labels.

PRINTING

For the first print, I used an A4 sheet of Canon Photo Paper Pro Platinum, which is a



300gsm paper with a high-gloss finish. The A4 print took 2mins 43secs to complete using the printer driver with a high-quality setting, which is not that impressive. Timings were taken from drop-down to final delivery in the tray. However, the resulting print is spectacular, displaying very natural skin tones on the baby portrait (right), and excellent colour saturation and depth in the cotton reels (below right). Detail is maintained in the black and white threads, and there is a good differentiation between the two red reels.

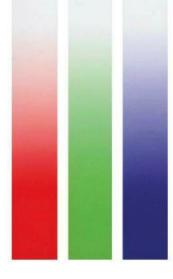
Each of the colour gradients is flawless from pure white to a solid colour (RGB). The smooth gradient is largely due to Canon's Fine print-head technology, 4800dpi resolution and 3-picolitre droplet size. The black & white picture shows no sign of any colour cast, just pure shades of grey. The text element produced exceptional quality on the characters, with the white text on a black box keeping all its detail, especially the thin lines on the letter 'e'. Many printers would display a small amount of character bleeding.

Newly produced prints appear with an overall warm tone that is especially noticeable on the black & white photo, but display a neutral tone when dry. Although dry to touch on exit from the printer, prints should be left for at least 30mins before making any judgement on colours. For a first

Right: This print was produced using Canon Photo Paper Platinum Pro PT-101 media. The dye inks have produced lively, vibrant colours on all elements in our test chart. The reds are particularly strong







Facts & figures



A3+ Max print size 4800 x 2400dpi Resolution Min droplet size Canon's FINE print head Print head ChromaLife 100+ system, 8 single dye inks Ink system (black, grey, light grey, cyan, photo cyan, magenta, photo magenta, yellow) £12.75 per ink Ink price Ethernet, USB 2.0, Wi-Fi, PictBridge, AirPrint Connectivity Dimensions 689 x 385 x 215mm Weight Approx 19.7kg

Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. www.canon.co.uk

print using Printer Manages Colours, without any adjustments, the Pro-100 turned out an impressive-looking print. The test print was also made on A3 paper, which took 6mins 16secs to print.

MONOCHROME PRINTING

Most printers use a mixture of all the ink colours to produce a grey, and a good printer/media profile will produce neutral grey tones. However, if the profile is not accurate or doesn't match the media in use, a colour shift may be visible. While this can go unnoticed on a colour print, it will be obvious on a monochrome image with grey Print Studio Pro is a print plug-in for Photoshop, Photoshop Elements and Lightroom that gives access to colour management and other settings



tones. The Pro-100 uses two shades of grey ink: light grey and grey, together with a black. This combination of grey inks ensures that grey tones on a print remain totally neutral.

The black & white print was printed on A4 Photo Paper Pro Platinum using the default settings (Printer Manages Colour), and this produced totally neutral grey tones, although the printed image was about 10% darker than the on-screen image. The Pro-100 can convert a colour image into grevscale via the Printer Properties panel. Adjustments can be made and the changes previewed on a small thumbnail stock photo. However, when converting to black & white via the printer driver, the resulting prints were not very good when compared to images that are converted to black & white in Photoshop. So, for full control of how the grey tones are rendered, use a black & white adjustment layer in Photoshop and take charge of how each colour is interpreted as a grey tone.

FINE CONTROL

The Printer Manages Colours option produces vibrant colours on our test prints, but the Pixma Pro-100 is capable of producing much more, especially if the user wants to produce photographs on third-party and fine-art media. The Printer Properties panel gives plenty of options for adjusting colours, brightness and contrast. However, any adjustment made cannot be seen on the actual image until it is printed.

For the next print I used the Photoshop Manages Colours option, which hands

Colour control can be set from within the printer's properties panel, although with a good profile you shouldn't need to use this. Any slight colour cast on a monochrome print can be eliminated using the Manual Colour Adjustment setting. While sample images are shown with any adjustment, it would have been useful to preview the adjustment on your own image

colour management control over to the editing software. To do this, access the Printer Properties panel, select Manual Colour Adjustments and then, under the Matching tab, set Colour Correction to None. This stops the printer from applying a profile, and failure to do this will result in a double profile being applied. However, I did encounter a small problem here as any colour adjustments made via Printer Properties>Manual Colour Adjustments are applied to the print. I would have expected the colour adjustments options to be turned off once Colour Correction is set to None. A good printer profile should produce a perfect print without the need to make any further adjustments, assuming that the image looks OK on a monitor screen.

I produced prints using Canon's Fine Art Paper Photo Rag, which is a 188gsm media with a slight rough texture. The prints did not display the same degree of vibrancy and depth as the glossy Photo Paper Pro Platinum prints. While this printer does not have a dedicated matt black, the blacks on my prints were reproduced as a very dark shade of grey, although excellent detail was maintained in dark areas. Generally, the user needs to select suitable subject matter when using matt or fine-art media - fine-art paper is best suited to subjects with subtle tones. There is no option to print borderless with fine-art media, with the Pro 100 and other Canon Pro printers adding an extra 35mm border to each edge so there is plenty of room to add a signature and edition number. AP



Verdict

I LIKE the simplicity of the Pixma Pro-100: it is easy to use for a range of printing. For a printer that produces exceptional-quality photographs without all the bells and whistles, the Pro-100 A3 printer does not disappoint - and there is plenty of scope for using custom profiles and thirdparty media. Highly recommended.



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Amateur Photographer's... ICONS OF PHOTOGRAPHY

PHOTOGRAPHER I PHOTOGRAPH I ICONIC CAMERA



'Export model'

A 1958 Autocord, with no exposure meter, 75mm f/3.5 Chiyoko Rokkor lens, Seikosha MX shutter and the then company name, Chiyoko, on the viewing hood

Early LMX version

This Autocord has a selenium-cell exposure meter with its 'window' behind the flip-up nameplate. This example has the Chiyoko Rokkor lens, Seikosha MX shutter and the Chiyoko logo on the hood. Note the exposure-meter setting and readout on the side of the camera

Loading a Minolta Autocord

The film goes into the upper chamber, and the backing paper is pulled down to the empty spool in the lower chamber

Ivor Matanle recalls the only Rolleiflex lookalike that did not bend the film before exposure

THERE have been many 6x6cmformat, rollfilm, twin-lens reflex cameras manufactured in the image of the post-Second World War lever-wind Rolleiflexes, and almost as many designs emulating the knob-wind Rolleicord. Most of the nearcopies of the Rolleiflex emanated from Japan, although there were some from Europe, including Britain's MPP Microflex, a few from the USA and at least one from China. All but one of the many Rolleiflexderived models were designed to be loaded as Rolleiflex models were loaded. This involved the 120 film being inserted in the lower chamber of the camera, as seen with the back open, and the backing paper leader drawn across the bottom of the camera, through a right angle, then past the square



exposure aperture to the take-up spool.

This approach inevitably means that the film has to be bent sharply as it approaches the exposure aperture. It also means that if, as would be common in amateur use, there were a substantial time between exposures, the film frame for the next shot will be held tautly and bent until the camera is wound on. It is almost inevitable, if the delay between exposures is lengthy, that the film will develop a kink, and may not lay perfectly

flat across the exposure aperture when it comes to be used. This could result in some degree of lack of focus where the film has been held bent, or possibly a small amount of image distortion.

Now, before emails disputing this start being sent to the Editor, I must come clean about something. I have shot many pictures in my time with various Rolleiflexes, Yashica-Mat, Rolleicords, Microcords

The Photographic Collectors' Club of Great Britain holds regional meetings, runs a quarterly postal auction and publishes magazines full of classic camera information. Visit www.pccgb.com_for more information and to download a membership form or call 01920 821 611, but not to ask for valuations on cameras.



WATCH

TLR problems

If dropped, TLRs tend to land face first and damage the focus mechanism, which relies on the front panel moving in and out freely, and parallel to the film plane. To check this, focus on something close by, ensuring focus travel is smooth, then check that the gap between the rear of the front panel and the front of the body is the same at the top and bottom.

Wind the camera and set the shutter and aperture to 1sec at f/3.5, then fire while watching the lower, taking lens. The shutter should buzz smoothly open for 1 sec, then close completely. If it clicks but does not open, it needs servicing, which is expensive.



Note the lower-case 'minolta' above the name and breaking the ellipse of the logo. This has a 75mm f/3.5 Minolta Rokkor lens in a lightvalue Citizen MVL shutter. Note the depth of

Autocord Model 1, 1965

This view of the base shows the focusing lever at the mid-point of the distance scale above it, which runs from 3.5ft to infinity





differed so much from the Rolleiflex design, with interchangeable lens and shutter units mounted on to a bellows assembly, that I have excluded them from the ranks of Rolleiflex clones.

AUTOCORD ORIGINS

Minolta twin-lens reflexes first appeared in 1936/37 and the knob-wind Minoltaflex was the first TLR manufactured in Japan. Chiyoda Kogaku Seiko, as the company was called until 1962, followed this in 1939 with the Minolta Automat, its first lever-wind TLR. After the Second World War, various Minolta knob-wind TLRs appeared during the 1950s, culminating in the lever-wind Minoltacord and Minoltacord Automat in the mid-1950s. The first Minolta Autocord appeared in 1955, and for a short time was probably produced concurrently with the Minoltacord Automat, but from 1956 onwards all Minolta twin-lens reflexes for 120 and later 220 film were called Autocords.

All Minolta Autocords were equipped with an outstanding 75mm f/3.5 four-element Rokkor lens (called in earlier models Chiyoko Rokkor), focused using a lever that moves from side to side under the front panel. These cameras were manufactured to a high standard. Autocords usually maintain their silky-smooth focusing and precise parallelism almost 60 years on, and consequently remain a sought-after camera among rollfilm users. Most early Autocords made from 1955-1958 had Optiper shutters with speeds from 1-1/400sec, although the Autocord L of 1955, with a built-in selenium-cell exposure meter, was fitted with a Seikosha Rapid shutter with speeds of 1-1/500sec, and the Autocord LMX of 1958, also with a selenium meter, had a Seikosha MX shutter and a top speed of 1/500sec. In 1961 and 1962, Autocords were fitted with MX-synchronised Optiper

close-ups

A No.1 close-up lens set in its Minolta case, one 1-dioptre close-up lens for each lens of the camera and (black ring) the parallaxcorrection prism that fits over the lens on the viewing lens

1955

Minolta Autocord, Optiper MXS shutter; and Minolta Autocord, selenium meter, Seikosha Rapid shutter

1957

Minolta Autocord RA with multiformat capability

Minolta Autocord (export). Seikosha MX

1961

Minolta Autocord RI, Optiper-M; and Minolta Autocord RG, Optiper MVL

1963

Minolta Autocord RG, Citizen MVL

1965

Minolta Autocord Model I, Citizen MVL: and Autocord CdS model I

1966

Autocord Model II; Autocord Model III: Autocord CdS Model II: and Autocord CdS Model III

and other twin-lens reflexes without ever experiencing these

problems. However, having been a professional photographer, as part of my PR work, for most of my adult life, field scale below the crank am accustomed to working quickly and to finishing a film in the course of a shoot. This does not leave time for the film to develop

KINK-FREE TLR PHOTOGRAPHY

for a week or two.

The one Rolleiflex-derived TLR camera that is loaded from top to bottom, and thereby avoids the issue of bending the film before it is exposed, is the Minolta Autocord. Due to their outstanding lens quality and precise lever focusing, the various types of Autocord consistently deliver formidably sharp and contrasty negatives or transparencies, rivalling any Rolleiflex with which they are compared. Maybe the lack of the kink sometimes has a role in their consistent performance, too.

a kink. When this issue was raised with the

manufacturers of Rolleiflex cameras, they

explained that their models were designed

the kink remains a distinct possibility for an

amateur leaving a film in a twin-lens reflex

for fast-working professionals. However,

To forestall another batch of protest letters to the Editor, I should explain that I am aware that the Mamiyaflex C-series TLRs also load from top to bottom, and do not bend the film before exposure. However, these



Minolta **Paradjuster**

Here with its box, it goes between the camera and tripod for close-up photography. The shot is framed and the camera focused with the Paradiuster unextended. Extending the Paradiuster then puts the taking lens where the viewing lens was to eliminate parallax errors

Autocord CdS Model I

Still for 120 film only, with 75mm f/3.5 Minolta Rokkor lens in a light-value Citizen MVL shutter

CdS exposure cell

This is to the left of the word 'minolta' on the meter assembly in front of the hood of the Autocord CdS Model I. The on-off and meter range switch is to the right

WATCH

Focusing lever

Check that the focusing lever below the front panel isn't broken or bent. Repairer Ed Trzoska (pronounced Troshka) knows Autocords well (0116 267 4247. e.trzoska@ntlworld. com). He says that later models have focusing levers of steel, rather than of die-cast alloy. This makes them a sounder investment. The film-transport system is good, but the frame counter can play up. so it pays to put a test film through it.

HOW

Good examples of the Autocord are much sought-after. Asking prices have increased in recent years, but seem to have stabilised. Recently on eBay, fully working cameras ranged from about £80 to around £160. 'Buy it Now prices can be as high as £250. On 25 February, Rainham Cameras offered a late meterless Autocord with a three-month guarantee for £129.99.



A Yashica-Mat with f/3.5 Yashinon.

Autocord CdS Model I, 120 only, with CdS exposure meter; the 1966 Autocord CdS Model II, 120/220, CdS meter, with 1-12 counter; and the 1966 Autocord CdS Model III, 120/220, CdS meter, with 1-24 counter.

Of these, the rarest by far are the models that could use 220 film, but used a 1-12 counter twice to count the 24 exposures. Each was made for less than a year. The commonest are the variants of the first version with no meter

ACCESSORIES

The potential for accessories for twin-lens reflexes was limited, but Minolta offered a significant range. The filter mounts on Autocord lenses are Rollei size 1 bayonet, and any size 1 lens hood or filter fits any Autocord. So those made for Rolleicord and Rolleiflex cameras with f/3.5 Tessar or Xenar lenses fit an Autocord, as do filters and hoods made for the Yashica-Mat series or those made in Britain for the MPP Microcord or Microflex. Minolta made a substantial range of colour filters for black & white photography, plus UV and colour-correction filters and its own size 1 lens hood.

Minolta also made its own range of parallax-corrected pairs of close-up lenses for the Autocords and a unique polarising filter called the Autopole. This covered both lenses, and a gear on the side rotated both polarising filters simultaneously, so that the effect on the image could be accurately assessed from the focusing screen. There was a panoramic head with spirit level for mounting between camera and tripod, a 'paradjuster' for eliminating parallax error in close-up photography and a 4cm square mask for Superslide transparencies on 120 film. AP

Thanks to Vic Rumak, David Hills, Mike Dodd and other members of the PCCGB for the loan of various Minolta Autocords for photography, and to Vic Rumak and John Kirkham for research and help with photography.

MVL shutters, and from then on until the late 1960s all Autocords had Citizen MVL shutters with a top speed of 1/500sec. It is possible to identify the exact model of any Autocord by its serial number at www.wctatel.net/web/crye/a-cord.htm.

SEVENTEEN MODELS

Camera collectors tend to exaggerate the number of models, or versions, of any camera, by regarding any change of specification as a new model. If one's objective is to own every known version of a camera, fair enough. However, a change of shutter type, for example, may have resulted from nothing more than one supplier being out of stock, or another wanting the business and offering the manufacturer a cheaper deal for a couple of years.

The previously mentioned website identifies 17 models of Autocord, although, as a photographer, I would say there were seven. These are: the 1955 Original Autocord with no exposure meter; the 1955 Autocord with selenium-cell exposure meter; the 1965/6 Autocord II with 220 film capability, but with exposure counter 1-12 then back to 1 for shots 13-24 and no meter; the 1966 Autocord III 120/220 with counter 1-24 and no meter; the 1965



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NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES	
NIKON D5000 BODY COMPLETE ONLY 1427 ACTUATIONS	
NIKON D3000 BODY COMPLETE WITH NIK 18-55 AF-S	
NIKON D100 BODY + NIKON MB-D100 GRIP + ACCESS	
NIKON D90 BODY COMPLETE WITH ALL ACCESSORIES	
NIKON D80 BODY COMPLETE WITH NIKON 18-135 VR LENS	
NIKON D80 BODY COMPLETE WITH ALL ACCESS	
NIKON D80 BODY COMPLETE WITH ALL ACCESS	
NIKON D70S BODY COMPLETE WITH A SPARE BATTERY	
NIKON D50 BODY KIT WITH CHARGER ETC	
NIKON MB-D11 GRIP FOR NIKON D7000	MINT BUXED £165.00
NIKON D7000 FIT GENERIC GRIP NIKON SB800 SPEEDLIGHT COMP WITH ALL ACCESS	MINI £35.00
NIKON SB800 SPEEDLIGHT COMP WITH ALL ACCESS	
NIKON SB50 DX SPEEDLIGHT COMPLETE	WINT BOXED £89.00
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SIGMA 18 - 200mm f3.5/6.3 DC SLD GLASS FOR SONYMINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUNMINT CASED £145.00
SIGMA 2.0 x APO DG T/CONVERTER FOR SONY ALPHAMINT BOXED £145.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EDS 1NRS BODY	MINT- £365.00
CANON EDS 1NHS	
CANON EOS 1 BODY	EXC+ £115.00
CANON EDS 3 BODY	
CANON EDS 5 BODY	EXC+++ £59.00
CANON 24 - 105mm 14 USM "L" IMAGE STABILIZER	
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER MINT	
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER	
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER	
CANON 70 - 200mm 12.8 USM "L" IMAGE STABILIZER	
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS	
CANON TS-E 24mm f3.5 TILT AND SHIFT + CASE "L"	
CANON 180mm f3.5 USM "L" MACRO LENS	
CANON 300mm f4 USM "L" IMAGE STABILIZER	
CANON 300mm f4 USM "L" IMAGE STABILIZER	
CANON 500mm f4 USM "L" IMAGE STABILIZER MK1	
CANON 28mm f1.8 USM COMPLETE WITH HOODMINT	
CANON 35mm f2 COMPLETE WITH HOODMINT	
CANON 10 - 22mm EFS f3.5/4.5 USM	
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER	MINT £195.00
CANON 18 - 55mm f3.5/5.6 IS MK II IMAGE STABILIZER .	00.003 TNIM
CANON 18 - 135mm 13.5/5.6 EFS IMAGE STABILIZER	
CANON 20 - 35mm f3.5/4.5 USM	
CANON 24 - 85mm f3.5/4.5 EF USM ZDDM + HOOD	
CANON 28 - 105mm f4/5.6 USM	MINT £145.00
CANON 35 - 80mm f4/5.6 EF MKIII	
CANON 35 - 105mm 13.5/4.5 EF ZOOMMINT	F + HOOD +FILTER £69.00
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS	
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	
CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER	
CANON 75 - 300mm 14.5/5.6 + H000	MINT £89.00
CANON 75 - 300mm f4.5/5.6 USM MK II WITH HOOD CANON 75 - 300mm f4.5/5.6 MK III	
CANON 75 - 300mm 14.5/5.6 USM MK III (LATEST)MINT	
CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST)	
CANON 80 - 200mm 14.5/5.6 EF USM	
CANON 77mm CLOSE UP LENS TYPE 2500	
CANON F 1.4x EXTENDER	
CANON EF 1.4X EXTENDER MK II	
CANON EF 2.0x EXTENDER MK II	
JESSOPS 2X CONVERTER FOR CANON	MINI GASED 1200.00
CANON 540 EZ FLASH + INST	
CANON 540 EZ FLASH + INST	
CANON 420 EZ FLASH + INST	MIN I- CASED £/5.00
CANON ANGLE FINDER B	MINI BUXED £/9.00
CANON IC-8UN3 REMOTE CONTROLLER	
CANON PB-E1 BOOSTER FOR EOS 1/3 etc	MINT POVED 5000 00
SIGMA ZUTITI 11.0 EF UG ASPRENC RF (CALEST)	MM1 DUAZU 1299.00

SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)MINT- £285.00
SJGMA 20 - 40mm f2.8 EX ASPERICAL DGMINT BOXED £245.00
SIGMA 24 - 70mm 12.8 EX DG MACRO + HOODMINT- £299.00
SIGMA 70 - 300mm f4/5.6 APO MACRO + HOODMINT- £59.00
SIGMA 150 - 500mm f5/6.3 APO DG OPTICAL STABILISINGMINT CASED £595.00
TAMRON 28 - 200mm 13.8/5.6 I/F LD ASPHERICAL A/FMINT 965.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED MINT BOXED NEW £1,095.00
CANON 17mm #4 FDMINT BOXED £275.00
CANON AUTO BELLOWSMINT 969.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX T2 TITANIUM CHAMPAGNE	MINT-BOXED £199.00
CONTAX 90mm f2.8 SONNAR "G"	MINT- BOXED \$199.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED 565.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTAX TITANIUM FILTERS, HOODS, AND CAPS FOR G	
CONTAX TIX TITANIUM COMPACT + LEATHER CASE	
CONTAX AX AUTOFOCUS BODY (RARE NOW)	
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++BOXED £199.00
CONTAX FIT YASHICA 28mm t2.8 SUPERB CONDITION	MINT 965.00
CONTAX 45mm 12.8 TESSAR T* PANCAKE LENS + HOOD	
CONTAX 50mm f1.7 PLANAR AE	MINT £145.00
CONTAX 85mm f1.4 PLANAR MM	
CONTAX TLA 280 FLASH	MINT- £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET	MINT-BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL BODY CHROME (VERY LITTLE USE)MINT-BOXED £1,195.
LEICA Mda BODY SER No 12659XX CIRCA 1970MINT- £575.
LEICA Mda BODY SER No 14111XXXCIRCA 1975-76EXC++ £475.
LEICA M3 SINGLE WIND SER No 9922XX CIRCA 1960EXC++CASED £575.
LEICA M3 SINGLE WIND SER No 9911XX CIRCA 1960EXC++CASED £599.
LEICA IIIG BODY WITH REALLY NICE CASEEXC+++CASED £699.
LEICA III BODY SER No 1816XX C1945 NEEDS SERVICEEXC++ £179.
LEICA CL BODY (SERVICED IN REALLY NICE CONDITION)MINT- £495.
LEICA STANDARD CHROME WITH CASEEXC+++ £298.
LEICA 35mm 12 SUMMICRON ASPHERIC BLACKMINT BOXED £1,599.
LEICA 35mm F2.8 SUMMARON WITH SPECS M & HOODMINT- £675.
LEICA 50mm f1.5 SUMMARIT M MOUNT WITH RARE HOODMINT- £465.
LEICA 50mm f2 SUMMICRON BLACK LATEST NOT 6 BIT
MINT BOXED AS NEW £1.175.

ELIGN JOHN 12 JOHNNICHON BENCK ENTEST NOT 0 D	
MI	IT BOXED AS NEW £1,175.00
LEICA 50mm F2.8 ELMAR-BLACK (LATEST VERSION)	
LEICA 90mm f2 SUMMICRON CHROME M	
LEICA 90mm f2 SUMMICRON ASPHERICAL M 6 BITMIN	
LEICA 90mm f4 COLL ELMAR M MOUNT	EXC++IN KEEPER £179.00
LEICA 135mm 14.5 HEKTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm \$4.5 HEKTOR IN KEEPER	
LEICA 90mm f4 ELMAR CHROME SCREW	MINT IN KEEPER £159.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	
LEICA SF20 FLASH + CASE	MINT BOXED £89.00
LEICA SF20 FLASH	MINT £70.00
LEICA HANDGRIP FOR M8/M9 etc	
LEICA EVER READY CASE FOR M6.M6TTL,M7.MP	MINT BOXED £125.00
LEICA R8 BODY CHROME (REALLY NICE LOW USE)	MINT £475.00
LEICA R5 BODY BLACK	EXC++BOXED £299.00
LEICAFLEX SL BODY CHROME	
LEICA 50mm F2 SUMMICRON R ROM LENS LATEST	MINT £425.00
LEICA 50mm F2 SUMMICRON R 3 CAM	EXC++ £299.00
LEICA 180mm 14 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROMN	INT BOXED AS NEW £445.00
LEICA 70 - 210mm f4 VARIO ELMAR R	
ANGENIEUX 70 - 200mm f3.5 FOR LEICA R FIT	MINT BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
LEICA ANGLE FINDER R (14300)	MINT BOXED £39.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	
ZEISS 6x20 B MONOCULAR WITH CASE	MINT CASED £165.00
ZEISS DIASCOPE 65 T* FL ANGLED, 15x45 E/PIECE CA	SE
MI	NT+ACCESSORIES £1,275.00

SKI 8 x 50 SLC "B" BINOCULARS WITH CASEMINT-BOXED £795.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER	BESSA R4a 21,25,28.35,50 FRAMES (RARE)	MINT BOXED	£425.0
	BESSA R2 BODY OLIVE M MOUNT		
	BESSA R2 BODY BLACK M MOUNT		
VOIGTLANDER	35mm f1.7 ULTRON ASPHERIC	MINT-	£365.0
VOIGTLANDER	WINDER T	MINT BOXED	£129.0
VOIGTLANDER	BESSA SIDE GRIP	MINT BOXE	D £45.0
VOIGTLANDER	BESSA WINDER / GRIP FOR T & R2	MINT-	£115.0
VOIGTLANDER	ANGLE FINDER + 15,21,25mm ADAPTORS		

Medium & Large Format

BRONICA ETRSI BODY + 120 BACK, LENS & WLF	
BRONICA ETRS COMPLETE WITH 75mm EII + 120 BACK	
BRONICA RF 45mm 14 ZENZANON FOR 645 R/F + FINDER.	MINT CASED £399.00
BRONICA 50mm f2.8 ZENZANON MC	
BRONICA 150mm 13.5 ZENZANON PE	
BRONICA 150mm 13.5 ZENZANON E MC	
BRONICA 150mm f3.5 ZENZANON E MC	
BRONICA 150mm F4 E	
BRONICA ETRSi 120 BACK	
BRONICA ETRS/ETRSI POLAROID BACK	
BRONICA PLAIN PRISM FOR ETRS/ETRSI	
BRONICA 50mm f3.5 ZENZANON S	
BRONICA 100mm 14 MACRO ZENZANON PE	
BRONICA 150mm f3.5 ZENZANON S	
BRONICA SQA + 80mm f2.8 S, PRISM FDR,BACK, GRIP	
BRONICA 65mm f4 ZENZANON PS FOR SQ	
BRONICA 110mm (4 PS ZENZANON MACRO FOR SQ	
BRONICA 150mm f4 PS ZENZANON FOR SQ	
BRONICA SQAI 120 MAGAZINE BACK	
BRONICA SQA/I/M POLAROID MAGAZINE BACK	
BRONICA METERED CHIMNEY FINDER	
BRONICA 135W BACK FOR SQ VERY RARE	EXC+++ £165.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	
FUJI GW 670 MK III C/W 90mm 13.5 LENS	MINT BOXED £675.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/711	
MAMIYA 65mm 14 SEKOR Z LENS FOR RZ + HOOD	
MAMIYA 65mm L f4 LENS FOR RZ	
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MNT £199.00
MAMIYA 250mm 14.5 LENS FOR RZ	MINT- £195.00

MAMIYA 150mm 13.5 A/F FOR 645 A/FMINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RBMINT £169.00
MAMIYA RZ 67 PRO BACKMINT- £69.00
MAMIYA RZ 67 PRO II BACKMINT- £78.00
MAMIYA RZ 67 POLAROID BACKMINT- £75.00
MAMIYA 220 BACK FOR RZ 67MINT- £95.00
PENTAX 55mm 13.5 TAKUMAR SMC FOR 6x7MINT- £265.00
PENTAX 55mm 12.8 FOR PENTAX 645MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOODMINT- £225.00
PENTAX 150mm 13.5 FOR PENTAX 645MINT BOXED £199.00
ROLLEIFLEX 6008 PRO + 80mm HFT LENSMINT- £695.00
ROLLEIFLEX SCHNEIDER 150mm (4.6 MAKRO FOR 6008MINT- £575.00
YASHICAMAT 124G WITH CASE (GREAT CAMERA)MINT- £195.00
YASHICAMAT YASHINON TELEPHOTO ADAPTORSMINT-CASED £95.00
YASHICAMAT YASHINON WIDE ANGLE ADAPTORSMINT-CASED £95.00

Hasselblad

HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	KMINT- £995.00
HASSELBLAD 503 Cxi BODY + WLF	
HASSELBLAD 500CM BODY WITH 80mm 12.8 T* + HOOL	
HASSELBLAD 90mm f4 FOR XPAN	MINT-IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	
HASSELBLAD 500EL/M BODY + A12 BLACK BACK	
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD	
HASSELBLAD 50mm f4 CF DISTAGON + HOOD	
HASSELBLAD 150mm 14 SONNAR CF	
HASSELBLAD 150mm 14 SONNAR CF	
HASSELBLAD A12 BACK	
HASSELBLAD CW WINDER + REMOTE	
HASSELBLAD PLAIN PRISM	
HASSELBLAD PM PRISM	
HASSELBLAD 500CM/503 WLF BLACK	
HASSELBLAD EXTENSION TUBE 16E F	MINT- £75.00
CONTRACTOR OF THE PROPERTY OF	

**Nikon-Auto-Focus, Bigital-Lenses & Accessories

NIKON F6 BODY (LAST OF THE GREAT FILM CAMERAS)	MINT-BOXED £975.0
NIKON F5 BODY (REALLY NICE ONE)	MINT-BOXED £395.0
NIKON F5 BODY	
NIKON F100 BODY	EXC++ £165.0
NIKON F80 BODY BLACK	MINT- £69.0
NIKON F60 BODY	
NIKON F55 BODY	MINT-BOXED £39.0
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS	MINT BOXED £399.0
NIKON 20mm 12.8 A/F "D" + HOOD	
NIKON 28mm f2.8 A/F	
NIKON 28mm 12.8 A/F "D"	
NIKON 35mm f2.8 PC MANUAL LATEST WITH BLACK KNO	
NIKON 50mm f1.8 A/F	MINT- £75.0
NIKON 60mm 12.8 "G" ED AF-S MICRO-NIKKOR	MINT BOXED £345.0
NIKON 180mm f2.8 A/F D IF-ED LATEST LENS MINT	
NIKON 300mm f4 "D" IF-ED AF-S (CURRENT LENS)	MINT-BOXED £845.0
NIKON 12 - 24mm f4 "G" DX IF-ED AF-SMINT	
NIKON 16 - 85mm f3.5/5.6 "G" IF-ED AF-S IMAGE STABIL	MINT BOXED £359.0
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD	MINT BOXED £745.0
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD	MINT CASED £699.0
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HODD	MINT-BOXED £645.0
NIKON 18 - 35mm f3.5/4.5 "D" IF-ED A/F	
NIKON 18 - 70mm f3.5/4.5 "G" DX IF ED AF- S CASED	MINT+ HOOD £149.0
NIKON 18 - 105mm f3.5/5.6 "G" IF-ED AF-S VIB REDUCTI	ON
M	NT (WHITE BOX) £169.0
NIKON 18 - 200mm f3.5/5.6 "G" IF ED DX AF-S VIB REDU	
NIKON 18 - 200mm f3.5/5.6 "G" IF ED DX AF-S VIB RED I	MICHMINT BOXED £475.0

NIKON 18 - 200mm f3.5/5.6 "G" IF ED DX AF-S VIB RED MKIIMINT BOXE	
NIKON 24 - 50mm f3.3/4.5 A/FMINT- BOXE	
NIKON 24 - 85mm f2.8/4 IF "D" ASPHERICAL MACROMINT+HOO	
NIKON 24 - 85mm f3.5/4.5 "G" IF ED AF-S	IT £225.00
NIKON 24 - 120mm f3.5/5.6 A/F "D" IF	D £175.00
NIKON 24 - 120mm f3.5/5.6 "G" ED IF AF-S VIBR REDUC	IT £275.00
NIKON 35 - 70mm F3.5/4.5 A/F NIKKORMI	NT £65.00
NIKON 35 - 80mm f4.5/5.6 A/F "D"MINT BOX	ED £55.00
NIKON 55 - 200mm f4.5/6 "G" DX I/F ED AF-S	T £119.00
NIKON 55 - 300mm 14.5/5.6 "G" DX AF-S VIBRATION REDUC MINT BOXE	D £219.00
NIKON 70 - 300mm f4.5/5.6 A/F "G"MI	
NIKON 80 - 400mm f4.5/5.6 A/F "D" VIBRATION REDUCTION MINT-BOXE	
NIKON MB - 40 GRIP FOR NIKON F6EXC++BOXE	
NIKON TC 17E II AF-S TELECONVERTERMINT BOXE	D £245.00
NIKON TC 20E II AF-S TELECONVERTERMINT BOXE	D £199.00
TELEPLUS/KENKO PRO 300 DG 2x EXTENDER NIKON FITMI	NT £99.00
NIKON FIT TRI-PLUS EXT TUBE SET 12mm,20mm,36mmMI	NT £45.00
NIKON ML-3 REMOTE CONTROL SETMINT CASE	D £165.00
SIGMA 1.4x EX CONVERTERMINT BOXE	D £125.00
NIKON DA20 ACTION FINDER FOR NIKON F4/S/EMIN	
SIGMA 50mm f2.8 EX DG MACROMINT BOXE	
SIGMA 70mm f2.8 EX DG MACRO (LATEST VERSION)MINT BOXE	
SIGMA 105mm f2.8 EX DG MACRO LENSMINT CASE	
SIGMA 150mm f2.8 EX DG HSM MACRO DMIN	IT £375.00
SIGMA 180mm f5.6 MACRO A/F APOMINT BOXE	D £175.00

SIGMA 18 - 50mm 12.8 EX MACRO DC HSM + .HOODMINT BOXED £175.00
SIGMA 24 - 70mm t3.5/5.6 ASPHERICAL A/F "D"EXC++BOXED £49.00
SIGMA 28 - 135mm f3.8/5.6 "D" ASPHERICALMINT + HOOD £99.00
SIGMA 28 - 200mm 13.5/5.6 ASPHERIC IF "D" HYPERZOOMMINT+HOOD £95.00
SIGMA 28 - 300mm f3.5/6.3 "D" DL HYPERZOOM A/FMINT BOXED £99.00
SIGMA 55 - 200mm f4/5.6 DC HSM
TAMRON 55 - 200mm f4/5.6 LD MACRI DI II
TOKINA 35mm F2.8 ATX-PRO DX MACRO 1:1 (LATEST)MINT BOXED £295.00
TOKINA 11 - 16mm 12.8 AT-X PRO DXMINT BOXED £396.00
TOKINA 16 - 50mm f2.8 ASPHERICAL AT-X PRO DXMINT BOXED £275.00
TOKINA 28 - 70mm f2:6/2:8 ATX PRO II A/FMINT BOXED £299:00
TOKINA 50 - 135mm f2.8 AT-X PRO DXMINT BOXED £345.00

Nikon Manual

NIKON F3 HP BODY	
NIKON F3 BODY	
NIKON FM3a CHROME BODY (DINK ON LHS)	
NIKON FM2 BLACK	EXC++ £195.00
NIKON FM2N BODY CHROME	
NIKON FM BLACK	
NIKON F2 A PHOTOMIC BODY CHROME	
NIKON F2 PLAIN PRISM (VERY SLIGHT MARKS ON BASE)	
NIKON F2 PHOTOMIC BODY CHROME	
NIKON FE CHROME BODY	
NIKON FE BLACK BODY	
NIKON 18mm f4 Ai + 86mm FILTER + HOOD (VERY RARE	
NIKON 24mm f2.8 AIS	
NIKON 28mm f2.8 AIS	EXC++ £169.00
NIKON 28mm f3.5 Al	EXC+++ £99.00
NIKON 28mm f3.5 AIS	
NIKON 35mm f2.8 PC MANUAL LATEST WITH BLACK KNO	
NIKON 45mm 12.8 GN NIKKOR	
NIKON 45mm f2.8 P PANCAKE WITH HOOD ,FILTER, CASE	
MIN	T BOXED AS NEW £275.00

MINT	BOXED AS NEW £275.00
NIKON 50mm F1.8 Al	EXC++269.00
NIKON 50mm f1.4 AIS	MINT £195.00
ZEISS 50mm fl .4 NIKON FIT (SUPERB SHARP LENS) MINT	BOXED AS NEW £425.00
NIKON 55mm f2.8 MICRO NIKKOR AIS	MINT- £175.00
NIKON 55mm f3.5 MICRO NIKKOR P AUTO	MINT BOXED £95.00
NIKON 100mm t2.8 SER E	MINT + HOOD £99.00
NIKON 105mm f1.8 AIS	EXC++ £279.00
NIKON 105mm f2.5 AIS 10NE OFTHE BEST EVER LENSES	MINT- £225.00
NIKON 180mm f2.8 NIKKOR P	MINT-CASED £275.00
NIKON 200mm 14 Al	00.003 -TNIM
NIKON 200mm f4 NIKKOR Q	
NIKON 300mm f4.5 NIKKOR H (SUPERB CONDITION)	MINT £195.00
NIKON 28 - 50mm f3.5 AIS + HOOD	MINT- £199.00
NIKON 35 - 70mm f3.5 ZOOM NIKKOR MACRO AIS	00.6913 -TMM
NIKON 35 - 105mm f3.5/4.5 AIS ZOOM	EXC++ £139.00
NIKON 35 - 105mm f3.5/4.5 A/S ZOOM	MINT BOXED £195.00
NIKON 35 - 135 f3.5/4.5 AIS	EXC+ £165.00
NIKON 43 - 86mm f3.5 AI ZDOM	00.003 TRIM
NIKON 70 - 210mm 14.5/5.6 NIKKOR	MINT-BOXED £65.00
NIKON 100 - 300mm f 5.6 AIS 200M	MINT-BOXED £175.00
NIKON PB5 BELLOWS WITH PS5 SLIDE COPY ADAPTOR	
MINT	BOXED AS NEW £195.00

MINT BOXED AS NEW £195.00
NIKON PB 6E BELLOWS EXT + PS6 SLIDE COPY ADAPMINT- £165.00
NIKON MF-24 250 EXPOSURE FILM BACK FOR F4S/F4EMINT- £299.00
NIKON MD4 DRIVE FOR F3/F3T/F3PMINT - £125.00
NIKON MD12 MOTOR DRIVE FOR FM3a/FM2/FE2/FM/FEEXC+++ £79.00
NIKON PK13 AUTO EXTENSION RING
NIKON PN11 AUTO EXTENSION RINGMINT £99.00
NIKON TC 16A TELECONVERTER A/FMINT £79.00
NIKON TC 200 CONVERTERMINT £69.00
NIKON TC 201 CONVERTEREXC++ £89.00
NIKON TC 301 CONVERTERMINT- £145.00
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2MINT-CASED £159.00
NIKON SB 16 FLASH FOR F3MINT-CASED £75.00

Olympus Manual

OLYMPUS OM2 SPOT BLACK	
OLYMPUS OM2n BODY CHROME	EXC++ BOXED £115.00
OLYMPUS OM2n BODY BLACK + 50mm f1.8 ZUIKO	
OLYMPUS 28mm f2.8 ZUIKO	
OLYMPUS 35mm f2.8 ZUIKO	
OLYMPUS 50mm f1.8 ZUIKO	
OLYMPUS 50mm f3.5 MACRO	
OLYMPUS 135mm f3.5 ZUIKO	
OLYMPUS 200mm 14 ZUIKD	
OLYMPUS 35 - 70mm f3.5/4.5 ZUIKO	
OLYMPUS 75 - 150mm f4 ZUIKO	
OLYMPUS 100 - 200mm f5 S ZUIKO AUTO 200M	
OLYMPUS CONVERTER A	
OLYMPUS T20 FLASH	
OLYMPUS T32 FLASH	
OLYMPUS F280 FLASH LINIT	MINT- £79.00

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Nikon

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CUSTOMER REVIEW: D600 Body *Superb replacement for D700



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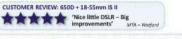
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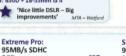
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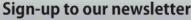
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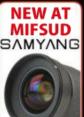
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200mm F5.6 E	E++ £129	ł
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2x Converter E	E++ £69	3
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200mm F4.5 S	E++ £12
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SQA 220J Mag	E+ £7
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Polaroid Mag S	E++ £2
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EUS 1 + E1 BQUSIETE+ £	129 -	£ 14
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19.55mm #2.5.5 @ EDC E	630	C.
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10-30HHH F3.3-3.0 IS EFSEXC / UHUSBC	Line	. E3
18-55mm F3.5-5.6 IS EFS II	WITH	22
10-200HHI F3.3-0.6 IS EFS	MIIII-	200
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19-20/mm P3:5-5-5 IS EFS	.++1.	EZ.
24mm F3.5 L ISE	699 -	£74
24-70mm F2.8 L USMAs	Seen	£74
24-105mm F4 L IS USME++ / Mint- £	589 -	16
28-80mm F3.5-5.6 USM MkIV	E++	- £5
28-105mm F3.5-4.5 USME+ / Unused €	129 -	£14
28-135mm F3.5-5.6 IS USME+ / E++ €	159 -	£21
28-200mm F3.5-5.6 USM	E+	£14
28-300mm f3.5-5.6 L IS USME+ / E++ £1,39	9 - £1	1,48
38-76mm F4.5-5.6 EF	E++	E2
50mm F1.8 EF Mk1	E+	£12
22-185mm F35-56 IS USME+/E++ E1,38 22-200mm F35-56 IS USME+/E++ E1,38 22-300mm F35-56 IS USUME+/E++ E1,38 23-76mm F45-56 ISML++/Huseet 55-200mm F45-56 ISML++/Huseet 55-200mm F45-56 ISML++/Huseet 55-200mm F45-56 ISME++/E++ 70-200mm F4.1 USME+/E++ 70-200mm F4.56 ISME+/E++ 70-300mm F45-56 ISME+/E+	Inused	d £8
55-200mm F4.5-5.6 USM IIE++ / Unused	£89	- £9
55-250mm F4-5 6 FFS IS	E+	£11
70-200mm f4 L IS USM	E++	£74
70-200mm f4 IISM	369 -	63
70-300mm E4 5-5 6 DO IS JISME+ / E++ 9	499 -	25
75-300mm F4-5.6 EF 75-300mm F4-5.6 USM III	E	č
75-200mm E4-5 6 HSM III E	000	210
95mm E1 9 L HCM	E	200
OSIMII F1.2 L USM	.E++	1.00
100mm FO 0 HOM Masses	200	001
100mm F2.8 USM Macro	599 -	23
100-300mm P3.6 EF L	++3.	223
135mm F2 L USM	. <u>E++</u>	LD:
180mm F3.5 L Macro USM	.t++	£84
300mm F2.8 L IS USM	++ £3	3,4
300mm F2.8 L USM	++ £2	2.09

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300mm F4 L IS USME++ / Min	t- £799 - £819
400mm f5.6 L USME+	+ £849 - £899
400mm t5.6 L USME+ Sigma 8mm F3.5 EX DG Fisheye	Mint- £449
Sigma 18-50mm F2.8 EX DC	Mint- £159
Sigma 28-105mm F4-5.6 UC AF	E++ £69
Sigma 28-105mm F4-5.6 UC AF Sigma 30mm F1.4 EX DC HSM	Mint- £239
Sigma 50-150mm F2.8 EX DC	E++ £349
Sinma 70-210mm F2 8 Ann	F+ £179
Sigma 70-210mm F3.5-4.5 Apo	Unused £89
Sigma 70-300mm F4-5.6 Apo DG	E++ £99
Sigma 70-300mm F4-5.6 Apo Macro	E++ £109
Sinma 70-300mm E4-5 6 Di	E** 630
Sigma 75-300mm F4-5.6 Apo Sigma 80-400mm F4.5-5.6 Apo DG OS	E+ £79
Sigma 80-400mm F4.5-5.6 App DG DS	E++ £499
Sidma 105mm F2 8 EX DG Macm	F++ F219
Sigma 120-400mm F4.5-5.6 Apo DG HS	ME+ £469
Sigma 170-500mm F5-6.3 ApoE+ Sigma 300mm F4 ApoE+	+ £329 - £339
Sigma 300mm F4 Apo. E+	+ / Mint- £159
Tamron 20-40mm F2.7-3.5 SP Asph	E++ £229
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Tamron 28-105mm F2.8 SP LD	Unused £249
Tokina 16-50mm F2.8 ATX Pro DX	Mint- £389
Tokina 28-70mm F2.6-2.8 ATX Pro	
Tokina 35-300mm F4.5-6.7	d £249 - £299
Tokina 35-300mm F4.5-6.7	E++ £75
Tokina 80-200mm F2.8 ATX	Unused £199
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Toking 35-300mm F4 5-6 7	F++ 675
Tokina 80-200mm F2.8 ATX	Unused £199
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1.4x EF Extender	E++ £149
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Kenko 3x Converter Pro300. Sigma 1.4x Converter	Unused £149
Sigma 1.4x Converter	Unused £49
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300EZ Speedlite	E+ / E++ £9 - £29
480EG Speedlite 540EZ Speedlite	E++ £99
540EZ Speedlite	E++ £79
580EX Speedlite	E+ / E++ £169 - £189
ML3 Macrolite	E++ £59
MR-14EX Macro Ringlite	Mint- £349
MT-24EX Macro Ringlite ST-E2 Transmitter	E++ / Mint- £499 - £549
ST-E2 Transmitter	E++ / Mint- £99 - £109
Metz 54AF1C Digital Flash	E++ £89
Sigma EF530 DG ST Flash	E++ £79
Sigma EF430 Flash	Unused £49
Sigma EF430ST Flash Sigma EF500 ST Flash	Unused £69
Sigma EF500 ST Flash	E+ £49



3	F1 NAE Black Body Only	E+ £179 - £199
ì	T90 Body + Databack	E+ £119
5	T90 Body + Databack T90 Body Only	E+ £79 - £99
á	T70 Body Only	F+ £29
90599999	A1 Black + 35-70mm A1 Black Body Only	F+ £79
í	A1 Black Borty Only	Fw: / F_ 050 - 070
,	AE1 Black Book Only	E . CEC
,	AE1 Black Body Only AE1 Chrome + 50mm F1.8 AE1 Chrome Body Only	E : CA
	AET Chrome Posts Only	E : 04F : 046
3	ACT CHITOTHE BODY UTILY	E+ 143 - 143
	AV1 Black Body Only	
	AV1 Chrome Body Only	
3	EXEE + 50mm F1.8	E+ £49
3	24-35mm F3.5 FD L 28mm F2.8 FD	E++ £349
3	28mm F2.8 FD	E+ £25
ġ	35-70mm F3.5-4.5 FD 35-70mm F4 FD AF 50-135mm F3.5 FD 70-210mm F4 FD	E+ £25 - £29
9	35-70mm F4 FD AF	E++ / Unused £59 - £89
à	50-135mm F3.5 FD	E++ £119
á	70-210mm F4 FD	Ac Seen / F++ 920 - 970
5	75-200mm E4 5 ED	Eve / E++ 620 - 640
3	75-200mm F4.5 FD 100mm F4 FD Macro + Tub	E. /E. : 0110 - 01/0
3	100, 200 mm FE C Dilack	E. 23
	100-200mm F5.6 B/lock 100-300mm F5.6 FD	Fue I F 040 . 020
	100-300mm F5.6 FD	EXG / E++ 149 - 1/3
9	135mm F3.5 FD	
3	300mm F2.8 FU L	EXC £850
5	300mm F5.6 FD	E+ £59 - £79
5		
5	500mm F4.5 FD L Cosina 100-500mm F5.6-8. Sigma 70-210mm F3.5-4.5 A Tokina 25-50mm F4.8 MC. Tokina 300mm F2.8 ATX	E+ £699
3	Cosina 100-500mm F5.6-8.	E++ £99
3	Sigma 70-210mm F3.5-4.5 A	ooE+ / Unused £49 - £69
ā	Tokina 25-50mm F4 BMC	E+ £39
í	Tokina 300mm F2 8 ATX	Unused £499 - £599
í	Tokina 400mm F6.3	E++ 630
í	Tokina 500mm F8 Reflex	E++ 670
5	Vivitar 55mm F2.8 Macro	E. 050
3	Vivitar 100mm F3.5 MC Mac	E . 046
	2xA Extender	JUE+ £40
	ZXA EXICITORI	E+ £30
	2xB Extender	E+ £55
3	Autobellows	E++ / MINT- £85 - £85
3	LC-2 Wireless Controller	E+ / E++ £29 - £35
3	Angle Finder A2 Angle Finder B	E++ £49
3	Angle Finder B	E+ / Mint- £25 - £45
3	Angle Finder C	E++ £89
3		
3	Speed Finder F	As Seen £65
ì	Speed Finder F	E+/E++£5-£9
á	1994 Speedlite	F+ / F++ £19 - £25
á	2AAT Speedlife	F+ /F++ 00 - 014
í	277T Canadita	E. /E 015 - 010
,	2007 Canadita	E
3	299T Speedlite 300TL Speedlite	E. /E 00E 04
3	3001L Speedille	E+ / E++ 123 * 141
9	480G Speedlite	£+ £9:
B	5336 Speediffe	E++ £69
3	533G Speedlite	E++ £75
3	ML3 Macrolite	E+ / Mint- £39 - £59
3		
	AE Motordrive FN	E+ / E++ £79 - £95
3	AE Motordrive FNAE Powerwinder FN	E+ / E++ £79 - £95 E+ £65 - £75
	AE Motordrive FN AE Powerwinder FN Winder A	E+ / E++ £79 - £95 E+ £65 - £75 E+ / E++ £5 - £25

120mm F4 Apo Macro	+ / Unused £399 - £799 £+ / Mint- £389 - £599 rMint £35 £+ / Mint- £79 - £149
MSB1 Flash Bracket	



G2 + 45MM F2	E++ £549
G2 Body Only	E++ £399 - £449 E++ / Mint £549 - £599
	E++ £249
	E+ / E++ £129 - £175
	E+ / Mint- £39 - £59 E++ / Mint- £59
TLA200 F880	E++ / WILL ES

COGNICATION	100-20	100000000000
Contax	SLR	Serie

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N1 + 24-85mm	E++ / Mint- £499 - £5
N1 Body Only	E++ £2 E++ / Unused £299 - £4 E++ £1 Exc / E++ £179 - £2
NX + 28-80mm	E++ / Unused £299 - £4
NX Body Only	E++ £1
AX Body Only	Exc / E++ £179 - £2
RTS3 Body Only	E++ £3
RX Body Only	E++ £3 As Seen / E++ £89 - £2
ST Body Only	F+ / F++ 92
BTS2 Body + Winder	E+/E++ £2
RTS + Winder	E+ £1
Aria Body Only	E+ £129 - £1
167MT Body Only	E+ £1 E+ £129 - £1 E+ / E++ £69 - £
137MA Body Only	E+ £
137MD Body + D5 Datab	ackE++ £
137MD Body Only	E+ £
Preview Body Only	E+ £ E+ / E++ £99 - £2
15mm F3.5 ÅE	E+/E++ £99 - £2 Unused £5 E+/E++ £199 - £2 E+/E+ £199 - £2 E++/Mint- £199 - £2 E++/E++ £439 - £4 E++/Unused £449 - £7 Unused £5 E+/Mint- £649 - £6 E+/Mint- £649 - £6 E+/Mint- £649 - £6
25mm F2.8 MM	Unused £5
28-70mm F3.5-4.5 MM.	E+ / E++ £199 - £2
28-80mm F3.5-5.6 AF	
45mm F2.8 AE	E++ / Mint- £199 - £2
45mm F2.8 MM	E++ £225 - £2
60mm F2.8 AE Macro	E+ / E++ £439 - £4
70-300mm F4-5.6 AF	E++ / Unused £449 - £7
80-200mm F4 MM	E+ / E++ £219 - £2
85mm F1.4 MM	Unused £5
100mm F2 MM	E++ / Mint- £649 - £6
100mm F3.5 AE	E+ £2
100mm F3.5 MM	Unused £3
135mm F2 (60 Year Edition	E+ £2 Unused £3 on) Unused £2,3 Unused £349 - £5
180mm F2.8 AE	Unused £5
180mm F2.8 MM	E++ / Unused £349 - £5
200mm F2 MM	Mint- £3,2 E++ £1
200mm F3.5 AE	E++ £1
200mm F4 AE	Unused £4
300mm F4 AE	E+ £2
300mm F4 MM	E++ £3
Sigma 1000mm F13.5 Re	eflexUnused £2
Tamron 28-105mm F2.8	SP AsphE++ £2
Yashica 35-105mm F3.5-	### E++ £3 ####################################
TLA20 Flash	E+ / E++ £25 - £
TLA280 Flash	E++ / Unused £59 - £1
LA30 FI2SH	E+ / E++ £29 = £
TLA360 Flash	E+ / E++ £1

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Fuji Finenix S200 EXB	E++ £179
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Nikon Coolpix 995 Nikon Coolpix P7000	Mint- £89
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Nikon Coalnix P80	E++ £99
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Sony Cybershot P200	int- £2.199
Sony DSC-R1 F++ F	189 - £199
Sony DSC-R1	werter
	E++ £236
Somu DSC-T77	Mint, £90

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Panasonic G3 Black Body OnlyE++ £199	
Panasonic GF-1 Body OnlyE++ £129	
Panasonic GF-2 Body + CaseE++ £149	
Panasonic GF-2 Body Only E++ / Mint- £149 - £159	
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anasonic	14-42mm	F3.5-5.6	Asph (IIS		
				E++ /	Mint	- 97

Panasonic 14-45mm F3.5-5.6 ASPH G Vario
E++ / Mint- £129 - £145
Panasonic 14mm F2.5 Asph., E++ / Mint- £149 - £155
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Canon EOC 20D - DC E2 Crin E++ E343 * E355
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Canon EOC 200 - DC E2 Grin
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Pentax K200D + 18-55mm

amsung 6X1L + 18-55mm	Mint- £149
Samsung GX1S + 18-55mmE+ / N	fint- £149 - £199
iigma SD1 Merrill + 17-50mm F2.8 i	EX DC OS
-	Mint-£1,449
igma SD14 + 18-50mm	E++ £249
iigma SD15 + 18-125mm F3.8-5.6 [DC HSM
	E++ £399
igma SD9 + 24-70mm	As Seen £149
Nigma SD9 Body Only	E+ £169
Sony A900 Body Only	E++ £1,299
Sony A700 Body Only	E++ / Mint- £349
Sony A350 Body + VG-B30AM Grip	E++ £249
Sony A350 Body Only	E+ £149
Sony A200 Body Only	E++ £129
Sony A100 + 18-70mm	Mint- £169
Sony A77 Body Only	Mint- £709
Sony A55 + 18-55mm	E++ £299

Olympus 7-14mm F4 ED ZuikoE++ £929 - £99
Olympus 9-18mm F4-5.6 ED ZuikoE++ £33
Sigma 10-20mm F4-5.6 EX DC HSM
E++ / Mint- £249 - £25
Ohmpus 11-22mm F2.8-3.5 Zuiko
E+ / Mint- £349 - £39

tympus 12-60mm F2.8-4 SWDE++ £449	٨
fympus 14-54mm F2.8-3.5 MkJIE++ £369	N
hmpus 14-54mm F2.8-3.5 Zuiko	Ν
E++ / Mint- £249 - £279	Ν
tympus 18-180mm F3.5-6.3 ZuikoE++ £249	Ν
tympus 25mm F2.8 Zuiko	Ν
tympus 40-150mm F3.5-4.5 ZuikoE++ £59 - £69	Ν
tympus 40-150mm F4-5.6 ED ZulkoE++ £55 - £69	Ν
lympus 50-200mm F2.8-3.5 SWD	Ν
E++ / Mint- £649 - £689	Ν
lympus 50mm F2 ED Macro ZulkoE++ £319	Ν
lympus 70-300mm F4-5.6 ED Zulko	Ν
E+ / E++ £179 - £219	Ν
lympus EC20 2x Tele ConverterE++ £239	Ν
THE PERSON NAMED IN COLUMN	Ν
Plant 6 Inhabay Blanca Call	



H3DII Complete (50MP)E++	£9,989
H2 CompleteE+	£1,989
H1 Complete + Leaf Valeo 22WI Digital Back E++	
H1 Body + AE Prism + MagazineE++	£1,299
H1 Body OnlyE	+ £689
35-90mm F4-5.6 HCE++	£3,750
50mm F3.5 HCE++	£1,599
50-110mm F3.5-4.5 HCE+ / E++ £1,850 -	£1,950
80mm F2.8 HCMint	
Hmi100 Polaroid Mag	- £149

Timirroo roomaa mog	
Hasselblad V Seri	es
500CM Gold Edition	
503CW Black Body Only	E+ £499
503CW Black Body Only 503CX Complete	E+ £899 - £949
501C Black Body Only	E+ £299
500CM Complete	E+ £749
500C Body Only	E+ £149
553ELX Black Body Only	F+ £449
553ELX Chrome Body Only F	++ / Mint- £549 - £649
500FLX Black Body Only	F++ \$449
500FLM Complete	F+ / F++ \$499 - \$549
500ELM Chrome Body + WLF	E+ / E++ £149 - £179
500CM Complete 500C Body Only 553ELX Black Body Only 553ELX Chrome Body Only 500ELM Complete 500ELM Complete 500ELM Complete 2003FOW Complete Arc Outfit Flex Outfit \$UKD Body + Finder	E++ £799 - £849
Arc Outfit	E++ £2.250
Flex Outfit	E++ £1.249 - £1.299
SWC Body + Finder	E+ £1.199
SWCM Complete F	xc / E+ £1.199 - £1.399
30mm F3.5 CFi Fisheve	E++ £2.799
40mm F4 C Black	E++ £499
45mm F4.5 App Grandagon	E++ £889
50mm F2.8 F	F++ £399
50mm F2.8 FE	E+ £649
50mm F4 C BlackAs	Seen / E+ £139 - £249
50mm F4 CF	E+ £399
50mm F4 Cfi FLE	E++ £999 - £1.099
50mm F4 Classic ZV	Unused £2,999
60-120mm F4.8 FE	E+ £649 - £699
120mm F4 CF Macro	Exc / E++ £449 - £839
135mm F5.6 C Macro	E+ / E++ £189 - £349
135mm F5.6 S Planar	E+/E++£199 -£249
140-280mm F5.6 C Black	E+ £699
140-280mm F5 6 F Variogon	F+ £599
150mm F2.8 F	F+ £349
150mm F2.8 FE	Ε+ £599
150mm F4 C Black	_E+ / E++ £149 - £299
150mm F4 C Chrome	As Seen £99
150mm F4 C Chrome 150mm F4 CF	Exc / E++ £239 - £399
150mm F4 CFi	E++ £749
250mm F4 F	E++ £399
250mm F4 FE	E++ £549
250mm F5.6 C Black	_E+ / E++ £189 - £249
250mm E5 6 C Chrome /	Le Coon / F + COO - C100
Komura 2x Converter	E++ £45
Komura 2x Converter	E+ / E++ £45
Teleplus 2x MO6 Converter	Unused £75 - £79
Focus Screen Adapter SWC/M	Mint- £129
HC3 Finder	E++ £69 - £79
HC4 Prism	E+ £99 - £129
Magnifying Hood	Exc £29
PM5 Prism	E+ £199
PM90 Prism	Exc / E+ £149 - £179
PME5 Meter Prism	E+ £299
PME90 Meter Prism	E+ £389
70 Chrome Mag	As Seen £39
A12 Black Mag A12 Chrome Mag	E+ £79 - £99
A12 Chrome Mag	.As Seen / E+ £69 - £99
A12 TCC Black Mag	E+ £149
A24 Black Mag	E+ / Mint- £49 - £129
A24 Chrome Mag A24 TCC Black Mag	Exc / E++ £39 - £125
A24 TCC Black Mag	E+ £139
E24 Black Mag	.E+ / Mint- £169 - £199

	Unused £
)-120mm F4.8 FE 20mm F4 CF Macro	E+ £649 -
20mm F4 CF Macro	Exc / E++ £449 -
Smm F5.6 C Macro	E+ / E++ £189 -
85mm F5.6 S Planar	E+ / E++ £199 -
10-280mm F5.6 C Black	E+
10-280mm F5.6 F Variogo	nE+
Omm F2 8 F	F+
50mm F2.8 FE	E+
50mm F2.8 FE 50mm F4 C Black	E+ / E++ £149 -
50mm F4 C Chrome	As See
50mm F4 C Chrome 50mm F4 CF	Exc / E++ £239 -
50mm F4 CFi	E++
50mm F4 F	E++
50mm F4 FE 50mm F5.6 C Black	E++
50mm F5.6 C Black	E+ / E++ £189 -
SOmm F5.6 C Chrome	As Seen / E+ £99 -
mura 2x Converter	E+-
vitar 2x Converter	E+/E++
mura 2x Converter vitar 2x Converter deplus 2x MO6 Converter.	Unused £75
icus Screen Adapter SWC/	MMint-
3 Finder	E++ £69
C3 Finder C4 Prism	E++ £69 E+ £99 -
C3 Finder C4 Prismagnifying Hood	E++ £69 E+ £99 -
C3 Finder C4 Prismagnifying Hood	E++ £69 E+ £99 -
C3 Finder	E++ £69 - E+ £99 - En E+ Exc / E+ £149 -
C3 Finder	E++ £69 E+ £99 - En E+ Exc / E+ £149 - E+
C3 Finder 24 Prism agnifying Hood M5 Prism W90 Prism WES Meter Prism WES Meter Prism	E++ £69 E+ £99 - Ev E++ £149 - Exc / E+ £149 - E+ E++
C3 Finder 24 Prism agnifying Hood M5 Prism M90 Prism ME5 Meter Prism ME90 Meter Prism O Chrome Mag	E++ £69 E+ £99 - E0 E+ Exc / E+ £149 - E+ E+ AS See
C3 Finder 24 Prism agnifying Hood M5 Prism M90 Prism ME5 Meter Prism ME90 Meter Prism O Chrome Mag	E++ £69 E+ £99 - E0 E+ Exc / E+ £149 - E+ E+ AS See
23 Finder 24 Prism agnifying Hood M5 Prism M50 Prism M50 Prism M55 Meter Prism M650 Meter Prism M690 Meter M63 12 Black Mag 12 Black Mag	E++ £69 E+ £99 - E00 E++ £99 - E00 E1++ £149 - E++
23 Finder 24 Prism agnifying Hood M5 Prism M50 Prism M50 Prism M55 Meter Prism M650 Meter Prism M690 Meter M63 12 Black Mag 12 Black Mag	E++ £69 E+ £99 - E00 E++ £99 - E00 E1++ £149 - E++
23 Finder 24 Prism agnifying flood 45 Prism 469 Prism MES Meter Prism MESO Meter Prism MESO Meter Prism 25 Black Mag 12 Clorome Mag 12 Clorome Mag 12 TCC Black Mag 24 Black Mag	E++ 169 E+ 1293 - En Exc / E+ 12149 - E+ E+ E+ As Seen / E+ 1269 As Seen / E+ 1269 E+ E+ 7/10 - E+ 1269
23 Finder 24 Prism 34 prism 34 prism 345 Prism 345 Prism 345 Prism 345 Meter Prism	E++ £69 E+ £99- En Exc / E+ £149- E+ £4+ As See: E+ £79 As See/ F+ £69 E+ E+ (Min1- £49- E+ £34-
23 Finder 24 Prism 34 prism 34 prism 345 Prism 345 Prism 345 Prism 345 Meter Prism	E++ £69 E+ £99- En Exc / E+ £149- E+ £4+ As See: E+ £79 As See/ F+ £69 E+ E+ (Min1- £49- E+ £34-
23 Finder 24 Prism agnifying flood 45 Prism 469 Prism MES Meter Prism MESO Meter Prism MESO Meter Prism 25 Black Mag 12 Clorome Mag 12 Clorome Mag 12 TCC Black Mag 24 Black Mag	E++ £69 E+ £99- En Exc / E+ £149- E+ £4+ As See: E+ £79 As See/ F+ £69 E+ E+ (Min1- £49- E+ £34-



j	Xpan II + 45mm F4	E++ £1,699 - £1,749
3	Xpan + 45mm F4	E+ £899 - £949
3	30mm F5.6 Asph + Finder .	E++ £1,899
3	90mm F4	E+ / Mint- £299 - £399
3	45/90mm Centre Filter	E+ / E++ £109 - £129

	Leica M Series
j	M9 Black Body OnlyE+ / E++ £2,899 - £2,5
	M8.2 Black Body OnlyE+ £1,599 - £1,

M6 Platinum + 50mm F1.4	Mint £6,499
M6 Ein Stuck + 35mm F1.4 Asph	_Unused £4,999
M6 Titanium + 35mm F1.4	E++ £4,499
M6 Titanium + 35mm F1.4 Asph	E+ £3,499
M7 0.58x Black Body Only	E+ £1,499
M7 0.72x Black Body Only.E+ / Mint-	£1,299 - £1,599
M7 0.72x Chrome Body Only	E++ £1,499
M6TTL 0.85x Black Body	E+ £899
M6TTL 0.85x Black Body Only	E++ £949
M6 Cutaway Body Only	Mint- £999
M4-P Black Body Only	.E+ £679 - £699
M4 Chrome Body Only	E+ £599
M3 Chrome Body Only	.E+ £549 - £599
M2 Chrome Body Only	.E+ £499 - £599
M1 Chrome Body Only	E+ £349
MID2 Black Body Only	E+ £349
MDA Chrome Body Only	E+ £359
CL + 40mm F2	E+ £599
CL Black Body Only	E++ £349
Minolta CLE + 40mm F2	E+ £599
Konica Hexar RF + 50mm F2 + Flash	E+ £799
16/18/21mm F4 Tri Elmar + Finder	Mint- £3,399
21mm F2.8 Asph M Black	Mint- £1,799
21mm F2.8 Asph M Black 6bit	
F++ / Mint-	£1.799 - £1.849

THIRD FZ.O MI DISUN DUIL	ET £1,033
1mm F3.4 R + 122228 M Mount	Mint- £799
1mm F4 Chrome + Finder	E+ £1,199
4mm F1.4 Asph M - Black	
4mm F2.8 Asph M Black	Mint- £1,699
4mm F2.8 Asph M Black 6bit	
E++ / Mint	
5mm F1.4 Black	E+ £1,299
5mm F2 Asph M Chrome	E++ £1,499
5mm F2 Asph M Chrome 6bit	Mint- £1,799
5mm F2 Black	E+ £899
5mm F2.5 M Black 6bit	E++ £949
Omm F1.0 M Black 6bit	
Owen DO O M Chromo	0022 0022 112

	+ / Mint- £1,/99 - £1,899
35mm F1.4 Black 35mm F2 Asph M Chrome 35mm F2 Asph M Chrome 6 35mm F2 Black 35mm F2.5 M Black 6bit	E+ £1,299
35mm F2 Asph M Chrome	E++ £1,499
35mm F2 Asph M Chrome 6	bitMint-£1,799
35mm F2 Black	E+ £899
35mm F2.5 M Black 6bit	E++ £949
50mm F1.0 M Black 6bit	Mint- £4,499
50mm F2.8 M Chrome	E++ 9649 - 9699
50mm F3.5 Elmar	E+ £289
75mm F2 Ago M Black	E++ £1.699
50mm F3.5 Elmar 75mm F2 Ago M Black 75mm F2.5 Black 6 BIT	.E++ / Mint- £899 - £929
90mm F2 Ago M Black	E++ £1.699
90mm F2 App M Black 90mm F2.8 Chrome	E+ / E++ £399 - £450
90mm F2.8 M Black 90mm F2.8 M Black 6bit	E+ £549
90mm F2.8 M Black 6bit	E++ £349
90mm F4 C Elmar	E+ £199
90mm F4 C Elmar 90mm F4 Collapsible	E+/E++£199-£279
90mm F4 Elmar	As Seen / E+ £79 - £199
90mm E4 Elmar E30	F+ / F++ \$175 - \$200
Minolta 90mm f4 M Rokkor 135mm F2.8 M BlackAs	E++ £249
135mm F2.8 M Black As	Seen / Mint- £250 - £399
135mm F4 Black	E+ / E++ £499
135mm F4 Black	As Seen £99
18mm Black Viewfinder	E++ / Mint- £399
21mm Black Viewfinder	E++ £249
24mm Black Viewfinder	E++ £249 - £299
28mm Black Viewfinder	E+ £225
50mm Chrome Viewfinder	Fxc £99
A42 Swing Polariser	E++ £69
A42 Swing Polariser Handgrip M Large B&S Head	E++ £45
Large B&S Head	Exc / E++ £35 - £65
Leicavit M	E++ £349
Lens Carrier M	E+ £69
M Grip	E+ £35
Motor M	E++ £249

Leica R Series	
R9 Anthracite Body Only R9 Black Body Only R8 Black Body + Digital Mod	E+ / E++ £749 - £79
R9 Black Body Only	E++ £799 - £89
B8 Black Body + Digital Mod	ular B F+ £1.99
BR Black Body Only	F++ 634
R8 Black Body Only R8 Chrome Body Only	Mint. CAA
R7 Chrome Body Only	E. / Mint. 0200 - 020
R6.2 Black Body Only	E. /E., 0540 - 060
R6.2 Chrome Body Only	E 864
DC Pleat Park Cake	E - 020
R6 Black Body Only R5 Black Body Only	E- (F- 004
RS BIBCK BODY UTITY	E+/E++ £34
R5 Chrome Body Only	E++ £34
RE Black Body Only R4S Model 2 Black Body OnlyE	E+ £21
R4S Model 2 Black Body OnlyE	++ / Unused £249 - £49
R4S Black Body Only	E+ £149 - £17
R4 Black Body Only	E+ £125 - £15
R4 Chrome Body Only	E++ £14
R3 M0T + Winder	E+ / E++ £239 - £29
R3 Black Body Only	E+ £129 - £15
SL2 Anniversary Body Only	E++ £64
SL2 Black Body Only	E+ / E++ £299 - £34
SL MOT Black Body Only	E++ £59
SL Chrome + 50mm F2 (Dun	nmy) E+ £14
SI Chrome Borty Only	F+ / F++ £149 - £24
24mm F2 8 BOM	F++ £00
PAS Note 2 Back Body Only E RAS Black Body Only RAS Black Body Only RA Chrome Body Only RA Chrome Body Only RA Chrome Body Only RA Chrome Body Only Stark Body Only SIZ Black Body Only SIZ Black Body Only SIZ Black Body Only SIZ Black Body Only SIZ Chrome Body Only SIZ Chrome Body Only SIZ Chrome Body Only 20mm PZ.3 ROMM 28 SIX MOT Black Body Only 28 SIX .	E++ 609
28-70mm F3.5-4.5 R 3cam	E: 022
28-70mm F3.5-4.5 R 30M 28-70mm F3.5 R Japan 60mm F2.8 Macro + Tube. 70-210mm F4 R 3cam	E: 021
25-7011111 F3.5-4.5 HUMI	E : 0220 020
60mm F2 9 Magra DOM	E . 020
COmm. FO C P Master - Tube	Fun (F. 0040, 000
60mm FZ.8 N Macro + Tube.	EXC / E+ £349 - £38
70-210mm F4 R 3cam	E+/E++ £2/9 - £34
80-200mm F4.5 R 3cam	E+ £189 - £19
90mm F2.8 R 1cam 100mm F4 R Macro + Tube .	E+ £22
100mm F4 R Macro + Tube .	E++ £39
180mm F2.8 R 3cam	Exc £29
180mm F3.4 Apo R 3cam	E+ £69
180mm F4 R 3cam 560mm F6.8 Telyt R 2x Extender R	E+ £29
560mm F6.8 Telyt R	E+ £59
2x Extender R	E+ / Unused £59 - £17
Nikon 35mm F3 5 PC Shift	FT 634
Tamron 70-350mm F4.5	E+ £16
Angle Finder R	F++ £5
Angle Finder B /14300)	F++ / Mint- £12
Tamron 70-350mm F4.5 Angle Finder R (14300) Macro Adapter R	F+ / F++ £89 - £12
Motordrive R4	E+ 06
Motordrive Set R8/R9	F++ C20
Motorwinder D/I	E · · · cc
Motorwinder R4	E / F / P1/0 P2/
WOODSWINGER HB/H9	

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F6 + MB40 Battery Grip F6 Body Only F5 Anniversary Body Only F5 Body Only	Mint- £1.0
F6 Body Only	E++ £849 - £94
F5 Anniversary Body Only	E++ £7!
F5 Body Only	E+ / E++ £249 - £34
F4E Body Only F4S Body Only	E++ £2
F4S Body Only	Exc / E+ £199 - £2:
F100 Body + MB15 Grip	E+ / E++ £159 - £1
F100 Body Only	As Seen £
F90 Body Only	E+ £35 - £i
F90 Body Only F80 Black + MB16 Grip	E+£i
F80 Chrome Body Only	E++ £
F70 Q/date Body Only	E++ £
F70 Body + CF52 case	E++ £
F70 Body Only	E++ £:
F65 Chrome Body Only	_As Seen / E++ £25 - £
F60 Chrome Body Only	_As Seen / E++ £15 - £
F55 Chrome Body Only	E+ / E++ £19 - £
F50 Black + 28-80mm	E++ £
F50 Black Body Only	E+ £
F50 Chrome Body Only	E+ / E++ £15 - £
F801 Body Only	E+ / E++ £29 - £
F801 Body Only F601 + 35-70mm	E+ £
F601 Body Only F601 Date Body Only	Exc / E+ £19 - £:
F601 Date Body Only	E+ £:
F501 Body Only	E++ £
Pronea 600i + 24-70mm	E++ £'
Pmnea S + 30-60mm	F+ / F++ 9:
10.5mm F2.8 G AF ED DX FI	isheve
	E++ / Mint £349 - £3
10 Odmore Ed C AEC DV ED	E / Mart 0400 05.

10.5mm F2.8 G AF ED DX Fisheye
E++ / Mint £349 - £359
12-24mm F4 G AFS DX ED E++ / Mint- £489 - £549
14-24mm F2,8 G AFS EDE++ / Mint- £1,099 - £1,199
16-85mm F3.5-5.6 G ED VR AFS DXE++ £319
17-35mm F2.8 FD AFS F+ £549
17-55mm F2.8 G AFS DX IFED E+ / E++ £599 - £639
18mm F2 8 AFD F++ 9699
18mm F2.8 AFDE++ £699 18-35mm F3.5-4.5 AFDE+ / E++ £249 - £299
18-55mm F3.5-5,6 G AFS VR Mint- £69
18-55mm F3.5-5.6 G AFS DX VRE+ £59
18-70mm F3.5-4.5 G AFS ED DX E+ / E++ £79 - £129
18-200mm F3.5-5.6 G AFS DX VRIIE++ £449
24mm F1.4 G AFS EDMint- £1,289 - £1,349
24-50mm F3.3-4.5 AFNE+ / E++ £99
24-70mm F2.8 G AFS EDE++ £999
24-85mm F2.8-4 AFDE++ £269 - £299
24-120mm F3.5-5.6 ED AFDE+ / E++ £125 - £149
24-120mm F3.5-5.6 G AFS ED VRE++ £189
28mm F2.8 AFDE++ £149 - £168
28-70mm F3.5-4.5 AFD
28-80mm F3.5-5.6 AFD
20-0011111 F3.3-3.0 AFU
28-85mm F3.5-4.5 AFE+ £89
28-300mm F3.5-5.6 G ED AFS VR

20*00IIIII I 3.3*3.0 PI U	
28-85mm F3.5-4.5 AF	E+ £
28-300mm F3.5-5.6 G ED AFS VR	
F++ / Mint. ¢	540 - 050
35mm F2 AED F + / Mint. C	170 - 61
9E 70mm E9 9 A E AE	E C
28-85mm F3.5-4.5 AF 28-300mm F3.5-5.6 G ED AFS VR E++ / Mint- £ 35mm F2.4FD. E+ / Mint- £ 35-70mm F3.3-4.5 AF 35-105mm F3.5-4.5 AFN.	E++ 23
35-105mm F3.5-4.5 AFN	E++ £
JUIIIII F L 6 AF	[++ 2]
50mm f1.8 AFD	_Mint- £
50mm f1.8 AFD	E++ £11
55-300mm F4.5-5.6 G AFS VR	Mint- £18
60mm F2.8 AFD MicroE++ £	219 - £2
70-180mm F4.5-5.6 AHD Micro	
70-210mm F4 AF A	s Seen &
70-210mm F4 AFA 70-210mm F4-5.6 AF	F++ 6:
70-210mm F4-5.6 AFN	F+ 6
70-210mm F4-5.6 AFN E+ / E++	CC0 C
70-300mm F4-5.6 ED AFD .As Seen / E++	E90 - E1
70-300mm F4-5.6 G AFS VRMint-	/ Mint C2:
70-300IIIII F4-3/0 U AF3 VNIIIIII- /	MIIII 29
70-300mm F4.5-5.6 G AFS VRE+ / E++	.E++ 13
/5-240mm F4.5-5.6 AFUE+ / E++	109-1
80-200mm F2.8 ED AF 80-200mm F4.5-5.6 AFD 80-400mm F4.5-5.6 AFD VR 85mm F1.4 AFD.	E++ £3
80-200mm F4.5-5.6 AFD	E+ £)
80-400mm F4.5-5.6 AFD VRE++ £	689 - £7
85mm F1.4 AFD	E++ £6!
85MM F1.8 AFU	MITH 22.
105mm F2 AF DC	E++ £5
105mm F2 AF DC	++ 53.4
Samyang 85mm F1.4 UMC Sigma 10-20mm F4-5.6 DC HSM	Mint. £13
Sigma 10-20mm F4-5 6 DC HSM	F++ ¢2
Cierca 19mm E2 5 AE	E C1
Ciamo 10 FOrem F2 0 4 F DC UCM DC	E - C45
Cismo 19 135mm E3 9 E C DC OC UCM	E C41
Sigma 18-50mm F3.5 AF 52 X D6. Sigma 18-60mm F2.8-4.5 DC HSM OS. Sigma 18-125mm F3.8-5.6 DC OS HSM Sigma 18-220mm F3.5-6.3 HSM	
Signia 18-200mm F3.5-6.3 nSM	E++ 23
Sigma 20mm F1.8 EX DG Sigma 24-70mm F3.5-5.6 D Asph	E++ £21
Sigma 24-70mm F3.5-5.6 D Aspn	E++ £3
Sigma 28-200mm F3.5-5.6	E++ £
Sigma 30mm F1.4 DC EX HSME++ £	.199 - £2
Sigma 50-500mm F4-6.3 Apo DGE+ / E++ £	.599 - £6
Sigma 55-200mm F4.5-5.6 DC HSM	
Sigma 70-300mm F4-5.6 Apo DG.E+ / E++	+ £59 - £
Sigma 70-300mm F4-5.6 Apo Macro	E++ £!
Sigma 70-300mm F4-5.6 Apo Macro Sigma 70-300mm F4-5.6 Apo Macro Super	.E++ £11
Sigma 70-300mm F4-5.6 DG Macro E+ / E++	+ £69 - £
Sigma 135-400mm F4.5-5.6 App D	

Sigma 135-400mm F4.5-5.6 Apo D
E+ / E++ £249 - £349
Sigma 170-500mm F5-6.3 Apo DE++ £329
Tamron 10-24mm F3.5-4.5 Di II LD AsphE++ £259
Tamron 18-270mm F3.5-5.6 Di VCE++ £239
Tamron 28-300mm F3.5-6.3 XR DiE++ £125
Tamron 70-300mm F4-5.6 AF LDE++ £79
Tamron 90mm F2.8 SP Di MacroE++ £259
Tokina 11-16mm F2.8 ATX Pro DXE++ £359
Tokina 12-24mm F4 ATX PRO SDE++ £299
Tokina 24-200mm F3.5-5.6 ATX Unused £129 - £149
Tokina 35mm F2.8 Macro DX ATX
E++ / Mint- £289 - £299
Tokina 35-300mm F4.5-6.7
T-1 000 F0 0 ATM

lokina 35mm F2.8 Macro UX ALX	
E++	/ Mint- £289 - £299
Tokina 35-300mm F4.5-6.7	Unused £99
Tokina 300mm F2.8 ATX	E++ £949
Zeiss 85mm F1.4 Planar ZF	Mint- £749
Sigma 2x Apo EX Converter	E++ £99
Jessops 2x MC AFD Converter	E++ £39
TC-14Ell Converter	E++ £239 - £245
TC-20E Converter	E+ £149
TC16A Teleconverter	Unused £99

SB-R200 Speedlight	Ε++ £1
SB21B Ringflash	E++ £99 - £1
SB22 Speedlight	E++£
SB22S Speedlight	E+ £
SB24 Speedligfit	E+ £
SB25 Speedlight	E+ £49 - £
SB26 Speedlight	E+ / E++ £49 - £
SB27 Speedlight	E+ / E++ £49 - £
SB28 Speedlight	E+ / E++ £59 - £
SB29 Speedlight	
SB400 Speedlight	E++ £
SB500X Speedlight	E+ / Mint- £59 - £
SB800 Speedlight.	E++ £199 - £2
SB800X Speedlight	Exc €
SB900 Speedlight	E++ £229 - £2
SU800 Wireless Commander	E++ £1
Sigma EF430 Flash Sigma EF500 DG ST Flash	E++ £
Sigma EF500 DG ST Flash	Ε++ £
Sigma EF500 ST DG TTL Flash.	Ε++ £
Sigma EF500 Super Flash	
Sigma EM 140 DG Macroflash.	E+ £149 - £1

Nikon Manual



F2 Black High Speed F3HP + MD4 Motordrive F3HP Body Only F3 + MD4 Motordrive	Unused £3,99
F3HP + MD4 Motordrive	E+ / E++ £179 - £19
F3HP Body Only	E+ / E++ £149 - £21
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F3 + MF14 Databack F3 Body Only	F_ £21
E3 Body Only	F+ 612
E2AS Black Body Only	E+ 634
E2A Black Body Only	Eur / E : 0100 004
FOA Chroma Body Only	E. 0100 - 224
FZA CHIOITIE BODY UTILY	E+ £109 - £20
F2 Priotomic Unrome Body	Unity .EXC / E+ £149 - £18
F2 Chrome + 50mm F2	t+£16
F2 Chrome Body Unly	EXC £1/
FM3A Black Body Only	E+ £34
FM2N Black Body Only	E+ £15
FM2N Chrome Body Only	E+ / E++ £125 - £17
FM Black Body Only	Exc £7
FM Chrome Body Only	Exc / E++ £79 - £11
FE2 Black Body Only	F+ £12
FE2 Chrome Body Only	F+ / F++ £119 - £12
FE Chrome Body Only	F_ 070 . 00
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EG Chrome Body Only	E - C/
E201 Body Only	E. (E ppp - pp
EM Dody Only	E. (E., C20 C4
EM BODY UNIV	
F13 Black Body Unity	E+ £8
FT2 Black Body Only	E+ / E++ £75 • £11
EL2 Chrome Body Only	E+ £7
EL Black Body Only	E+ £7
25-50mm F4 Al	E+ £17
28mm F2.8 Al	E++ £14
28-45mm F4.5 Al	E+ £17
35mm F1 4 AIS	F++ £54
35mm F2 AIS	F+ / F++ 9239 - 934
35mm F2 8 AIS	Fxc / F++ 969 - 914
35mm F2 8 Non Al	As Seen 65
35mm F2 8 BC Shift	E+ / E++ 6220 - 62/
95.105mm F9.5.4.5.4IC	Evo (E - DAD - DA
30-10011111 F3.0-4.0 Alb	ENG / E+ 249 - 20
43-0011111 F3.5 NUITAL	T. 0140 017
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45mm F2.8 P	
50mm F1.2 Al	
50mm F1.2 AIS	Mint- £59
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50-300mm F4.5 Al	E+ £39
55mm F2.8 AIS Micro	E+ / E++ £125 - £17
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80-200mm F4.5 Al	As Seen £5
105mm F1.8 AIS	F+ £34
105mm F2.5 AIS	Eye 99
105mm F2 5 Non Al	F+ £7
105mm F2.8 AIS Micro	Mint, £38
135mm F2 8 Non Al	E _ C7
125mm F2 5 Non Al	Eve / E - P/D - PE
135mm F35 Non N	E - CC
190mm F3 9 Al	E - 024
100111111 FZ.0 AI	E . [
180mm F2.6 EU AIS	_E+ / Unused £269 - £68
200mm F2 IFED AIS	UNUSED £2,48
200mm F4 A/S	E++ £14
200mm F4 Non Al	E+ / E++ £49 - £7
200mm F5.6 Medical	E+ £39
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400mm F2.8 IFED AIS	Unused £2,49
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600mm F4 IFFD AIS	Unused £3.49
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80-200mm F4, 5 AI 105mm F1, 8 AIS 105mm F1, 8 AIS 105mm P2, 8 AIS 105mm P3, 8	E++ 6800 - 604
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SD12 SpeedigIII	E- /F 000 - 00
SB15 Speedignt	
SB16 Speedlight	E++ £59 - £7
SB17 Speedlight	E+ £3
SB18 Speedlight	E+ / Unused £10 - £3
SB20 Speedlight	E++ £39 - £4
SB21B Ringflash	E++ £14
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M2SP Black Body Only	_As Seen / E+ £49 - £79
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IM2 Black Body Only	E+ £69
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M1N Chrome Body Only	E++ £79
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M40 Black Body Only	Exc / E+ £39 - £79
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OM10 Chrome Body + T20 F	lashE+ £35
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35mm F2.8 Zuiko	E+ £59
35-70mm F4 Zuiko	
35-105mm F3.5-4.5 Zuiko	E+ £49 - £99
50mm F3.5 Macro Zuiko	E+ / E++ £75 - £119
50-250mm F5 Zuiko	E++ £349
65-200mm F4 Zuiko	
75-150mm F4 Zuiko	
80mm F4 Macro Zulko	E+ / E++ £175 - £199
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QA310 Flash	E+ £15
T10 Ringflash	E+ £75
T18 Flash	E+ £10
T20 Flash	E+/E++£9-£25
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165mm F2.8
200mm F4E+ £19
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MZ60 + 28-80mm	E++ £49
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PZ1-P Body Only	E+ £69
250P Body Only	E++ £29
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*AS SEEN AT FOCUS ON IMAGING *

I have just set up my new iLux CD500 soft box and umbrella kit. So far the quality is excellent and the whole kit is undoubtedly great value for money.

Chris Jullings, Chris Jullings Photography

The iLux CD500 never missed a single flash, output was consistent and the cooling system works really efficiently, even though I was shooting with modelling lights continuously from 7 'till 12.

Paul Dobson, Paul Dobson Photography

Overall, for the money, and features, initial impressions of the iLux RD 300 heads are very favourable compared to the more expensive Lencarta EP300.

Steven Clements (Tenchy), professional photographer and reviewer at www.photography-forum.org

I purchased an iLux CD500 soft box kit with beauty dish, honeycomb and diffuser recently. The price point is exceptional compared to other leading brands, yet easily comparable in quality.

Gareth Bowman, Gareth Bowman Photography

PROFESSIONAL LIGHTING

- ★ Optoelectronics, precision made in Germany by Perkin Elmer.
- ★ Efficient fan cooling system for maximising longevity of on board components.
- * Recycle times from 0.2s to 2s (full nower)
- Output range from 1/32nd of a stop to full nower.
- ★ Large digital display accurate to 1/10th of a stop increments

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One Full Kit Includes:

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35mm f2.8 Optomax	£79 £25
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35mm f2.8 Optomax 35mm f2.8 Zuiko Wide Angle 35-70mm Zuiko AF lens 35-70mm f3.5/f4.5 S Zuiko Mini	£79 £25 £59 £49 £139
35mm f2.8 Optomax 35mm f2.8 Zuiko Wide Angle 35-70mm Zuiko AF lens 35-70mm f3.5/f4.5 S Zuiko Mini 35-70mm f4 Zuiko + Case	£79 £25 £59 £49 £139 £59
35mm f2.8 Optomax 35mm f2.8 Zuiko Wide Angle 35-70mm Zuiko AF lens 35-70mm f3.5/f4.5 S Zuiko Mini 35-70mm f4 Zuiko + Case	£79 £25 £59 £49 £139 £59
35mm f2.8 Optomax 35mm f2.8 Zuiko Wide Angle 35-70mm Zuiko AF Iens 35-70mm f3.5/f4.5 S Zuiko Mini 35-70mm f4 Zuiko + Case 35-80mm Kiron Iens With Case 35-80mm f3.5/f4.5	£79 £25 £59 £49 £139 £59 £69
35mm f2.8 Optomax 35mm f2.8 Zuiko Wide Angle 35-70mm Zuiko AF Iens 35-70mm f3.5/f4.5 S Zuiko Mini 35-70mm f4 Zuiko + Case 35-80mm Kiron Iens With Case 35-80mm f3.5/f4.5	£79 £25 £59 £49 £139 £59 £69
35mm f2.8 Optomax 35mm f2.8 Zuiko Wide Angle 35-70mm Zuiko AF Iens 35-70mm f3.5/f4.5 S Zuiko Mini 35-70mm f4 Zuiko + Case 35-80mm Kiron Iens With Case 35-80mm f3.5/f4.5	£79 £25 £59 £49 £139 £59 £69
35mm f2.8 Optomax 35mm f2.8 Zuiko Wide Angle 35-70mm Zuiko AF Iens 35-70mm f3.5/f4.5 S Zuiko Mini 35-70mm f4 Zuiko + Case 35-80mm Kiron Iens With Case 35-80mm f3.5/f4.5	£79 £25 £59 £49 £139 £59 £69
35mm f2.8 Optomax 35mm f2.8 Zuiko Wide Angle 35-70mm Zuiko AF Iens 35-70mm f3.5/f4.5 S Zuiko Mini 35-70mm f4 Zuiko + Case 35-80mm Kiron Iens With Case 35-80mm f3.5/f4.5	£79 £25 £59 £49 £139 £59 £69
35mm f2.8 Optomax 35mm f2.8 Zuiko Wide Angle 35-70mm Zuiko AF Iens 35-70mm f3.5/f4.5 S Zuiko Mini 35-70mm f4 Zuiko + Case 35-80mm Kiron Iens With Case 35-80mm f3.5/f4.5	£79 £25 £59 £49 £139 £59 £69
35mm t2.8 Optomax 35mm t2.8 Zuiko Wide Angle 35-70mm t3.5/4.5 S Zuiko Min 35-70mm t4 Zuiko + Case 35-80mm t4 Zuiko + Case 35-80mm t6ron lens With Case 35-135mm 13.5/4.5 35-135mm 13.5/4.5 50mm t1.8 Zuiko - Ring Ding 50mm t1.8 Zuiko AF for OM 101	£79 £25 £59 £49 £139 £59 £69 £59 £29 £38 £49
35mm t2.8 Optomax 35mm t2.8 Cuiko Wide Angle 35-70mm Zuiko AF lens 35-70mm t3.544.5 S Zuiko Min 35-70mm t3.544.5 S Zuiko Min 35-70mm t4 Zuiko + Case 35-80mm Kinon lens With Case 35-80mm Kinon lens With Case 35-105mm t3.544.5 Somm t1.8 Zuiko - Ring Ding 50mm t1.8 Zuiko AF for OM 101 50mm t3.5 Wator Zuiko AF for OM 101 50mm t3.5 Macor Zuiko Lens	£79 £25 £59 £49 £139 £59 £69
35mm t2.8 Optomax 35mm t2.8 Zuiko Wide Angle 35-70mm t2.0kb AF lens 35-70mm t2.0kb AF lens 35-70mm t4.0kb AF lens 35-70mm t4.0kb AF lens 35-80mm Kinon lens With Case 35-80mm Kinon lens With Case 35-105mm t3.5f4.5 Signam Tamron CF Lens 50mm t1.8 Zuiko - Ring Ding 50mm t1.8 Zuiko 4F for OM 101 50mm t1.8 Zuiko AF for OM 101 50mm t1.8 Zuiko AF for OM 105 50-200mm t3.5 Macro Zuiko Lens 50-200mm t3.5f4.5 Achromatic	£79 £25 £59 £49 £139 £59 £69 £59 £29 £38 £49 £179
35mm t2.8 Optomax 35mm t2.8 Culiko Wide Angle 35-70mm Zuliko AF lens 35-70mm 13.5f4.5 S Zuliko Min 35-70mm 13.5f4.5 S Zuliko Min 35-70mm f1.2mm (2.5f4.5 S 2.5f4.5 S 2	£79 £25 £59 £49 £139 £59 £69 £29 £38 £49 £179
35mm t2.8 Optomax 35mm t2.8 Culiko Wide Angle 35-70mm Zuliko AF lens 35-70mm 13.5f4.5 S Zuliko Min 35-70mm 13.5f4.5 S Zuliko Min 35-70mm f1.2mm (2.5f4.5 S 2.5f4.5 S 2	£79 £25 £59 £49 £139 £59 £69 £29 £38 £49 £179
35mm t2.8 Optomax 35mm t2.8 Culiko Wide Angle 35-70mm Zuliko AF lens 35-70mm 13.5f4.5 S Zuliko Min 35-70mm 13.5f4.5 S Zuliko Min 35-70mm f1.2mm (2.5f4.5 S 2.5f4.5 S 2	£79 £25 £59 £49 £139 £59 £69 £29 £38 £49 £179
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135mm f3.5 Zuiko Lens

500mm f8 Tokina Lens

+ Macro 65-116 Zoom Tube

500mm f8 Centon Mirror Lens £89

£489

135mm f3.5 Zuiko

PENTAX PK	
28mm f2.8 Sunagor MK II PK	£20
Chinon CP7M + Pentax 50mm : Petri MF101A + 50mm f2	
Ricoh KR10 Super + 35-70mm	£69
ME Chrome Body	£38
ME + 50mm f2 L XR Rikenon	£69
ME Black + 50mm f2 SMC PKN	
ME Super Body	£69
MX Body MX + 50mm f1.7 SMC Lens	£80 £139
P30N Body	£45
LX Body + FA1 Finder As Seen	£199
28mm f2.8 Sunagor MK II PK	£20
28mm f2.5 Tamron PKM Lens	£45
28mm f2.8 Chinon PK Fit Lens 28mm f2.8 Sirius PKA fit Lens	£25 £29
28mm f2.8 Cosinon PKA Lens	£39
28mm f2.9 Kiron PKM Lens	£49
28-70mm Vivitar PKA Lens	£69
28-70mm PKA Sigma Fit	£30
28-80mm Pentax PKA Lens 28-200mm Miranda PKA Lens	£70
28-135mm f4 SMC PKA Lens	£59 £139
35mm f2.8 Chinex Lens New	£20
35mm f2.8 Carenar Lens Boxed	£30
35mm f2.8 Pentax SMC PKM	£79
35mm f3.5 Pentax SMC PKM	£40
35-70mm f3.5/f4.5 Cosinon PK/ 35-80mm f3.5/f4.5 Chinon PK	И£40
- Ring Dent	£40
70-150mm f3.8 Vivitar PKM	£39
70-162mm f3.5 Prinzflex PKM	£39
70-210mm f4 SMC PKA Lens£4	5/£89
70-210mm f4 Makinon PK fit 70-210mm f4 Sigma UC PKA	£30 £49
70-210mm f4/f5.6 Tamron Lens	
70-210mm f4/f5.6 Sigma PKA	200
-NO Focus Scale	£30
70-210mm f4.5 Vivitar PKM	£39
75-150mm f3.8 Vivitar PK 75-150mm f3.8 Hoya PKM Lens	£39
75-150mm f3.9 Chinon PK Fit	£39
80-200mm f4 SMC PK Lens	£45
80-200mm f4.5/f5.6 Super Albin	
80-200mm f4 Clubman PK fit	£30
80-200mm f4.5 Cosinon Z PKM 80-200mm f4.5 Hanimex PK Fit	
80-200mm f4.5 Mackinon PK Fi	1530
80-200mm f4.5 Marexar PK fit	£70
80-200mm f4.5 Cosinon PKM	£25
80-200mm f4.5 B+H PK Fit	£30
80-200mm f4.5 Vivitar Lens 80-200mm f4.5 Sun Pentax PKI	£45
80-200mm f4 Kiron PK fit Lens	£40
80-200mm f4.5/f5.6 Prinzflex Pi	
80-200mm f3.5/f4 Sigma PKM	£30
80-205mm f4.5 Prinzflex PKM	£29
80-210mm f3.8/f4 Tamron PKM 85-205mm f3.8 PKM Zoom lens	
85-210mm Tamma Adaptall II	£49
85-210mm Tamron Adaptall II 80-210mm f4.5 Tamron BBAR	£55
400 200mm f4 E Clama DV Eit	£45
100-200mm f5.6 Mirage PKM	£25
135mm f2 8 Cosinon PK Fit	£19
135mm f2.8 Tamron BBAR PKM 135mm f2.8 Chinon PKM Lens	£30
135mm f2.8 Chinon PKM Lens 135mm f2.8 Makinon PKM	£35
135mm f3.5 SMC PK + Case	£69
135mm f3.5 SMC PK + Case 135mm f3.5 PKM Sigma Lens	£45
135mm f3.5 Pentax PK Lens	£69
135mm f3.5 Vivitar PKM Lens 200mm f3.3 Hanimex PK fit	£29 £45

200mm f3.3 Hanimex PK fit £45 200mm f3.5 Chinex Lens £30 300mm f4.5 Super Paragon PK £55

Suumm 14.5 Super Faragon FK	LOO
CONTAX	
Yashica Oral Eye Dental Medic	al
Camera+55mm f4 Lens + Case	£129
Yashica Dental Eye Camera +	
100mm f4 Lens + Case	£229
Yashica Dental Eye Camera II :	+
100mm f4 Lens + Case	£229
Yashica 108 Multi Program	
+ 35-70mm f3.5/f4.5 Zoom	£99
Contax 137MD Quartz	
+ 50mm f1.9	£129
Contax 139 Quartz Body	£99
Contax 167 MT Body	£129
24mm f2.8 Hanimex	£30
24mm f2.8 Y/CX Hoya Lens	£30
28mm f2.8 Maexar CX Yashica	£28
28-85mm f3.5/f4.5 Yashica ML	
(Fungus)	£59
35-105mm f3.8/f4.8 Yashica DS	
35-105mm f3.5/f4.9 Osawa	£49
50mm f1.9 Yashica DSB	£30
70-210mm f4/f5.6 Sirius Zoom	£30
70-210mm f4.5 Sirius	£30
80-200mm f4.5 Sun Y/CX	£30
80-200mm Soligor Yashica fit	£39
80-200mm f4.5 Vivitar Lens	£49
135mm f2.8 DSB Lens	£59
135mm f2.8 Super Paragon	£29
135mm f2.8 Yashica DSB	£59
135mm f2.8 Preset Lens	£20
135mm f2.8 CZ Sonnar T*	£99
135mm f2.8 Mitakon Tele	£20
135mm f2.8 Super Paragon	£29
200mm f3.3 Super Paragon	£35
600mm f8 Sigma Contax AF fit	£319

CANON

T50 Body + 35-70mm f3.5/f4.5 £99
T70 Body + 50mm f1.8 Std £99

T70 Body + 35-70mm FD Lens £99

£59

£149

FT QL Body As Seen Marks

AV1 Body + 50mm f1.8 FD

AV1 Body

T90 Body Boxed

T90 Body Boxed	£149
T90 + 35-790mm FD Lens MC Camera with Flashgun	£199 £45
18-35mm f3.5/f4.5 Sigma	£79 £39
28mm f2.5 Tamron with Mount	£39
28mm f2.8 Ektakar Auto CFD 28mm f2.8 Tokina CFD	£20 £30
28mm f2.8 Tokina CFD 28mm f2.8 Tokina CFD 28mm f2.8 Tamron with Case 28mm f2.8 Telesor FD Fit 28mm f2.8 Hoya FD Fit	£39
28mm f2.8 Telesor FD Fit	£28
28mm f2.8 Hoya FD Fit	£30 £28
28mm f2.8 Super Ozeck II FD 28mm f2.8 Five Star FD	£20
28mm f2,8 Vivitar FD 28mm f2.8 Komura FD Lens	£28
	£39
28mm f2.8 Image FD Fit 28mm f2.8 Olympia	£30 £20
28mm f2.8 Canon FD	£45
28mm f2.8 Breechlock FD	£49
28mm f2.8 Makinon FD Lens	£29 £35
28mm f2.8 Tefnon CFD New 28-70mm f3.5/f4.5 Ranger FD	£25
28-70mm f3.5/f4.5	
Sigma Ring Dent	£30
28-70mm f3.5/f4.5 Tamron FD 28-70mm f3.5/f4.5 Sigma CFD	£59 £40
28-70mm f3.4/f4.8 Vivitar CFD	
	£39 £39
28-80mm f2.8/f4 Super Paragor	£39
28-80mm f3.5/f4.5 Hanimex FD 28-85mm f4/f5.6 Miranda CFD	£40
28-85mm f4 Canon FD Macro	£199
28-100mm f3.5/f5.5 Super Ozeo	ж £49
28-105mm f2.8/f3.8	£59
28-200mm f4/f5.6 Sigma CFD 35mm f2.8 Hanimex FD Lens	£89 £19
35mm f2.8 Magnon FD Fit	£20
35mm f2,8 Vivitar FD 35mm f2.8 Super Danube FD	£29
35mm f2.8 Super Danube FD 35mm f2.8 Canon FD lens	£20 £45
35-70mm f3.5/f4.5 Canon FD	£59
35-70mm f3.5/f4.5 Lens for T80	£30
35-70mm f3.5/f4.5 Kenlock	£39
35-70mm f3.5/f4.5 Promura FD 35-70mm f3.5/f4.5 Optomax	£25 £30
35-70mm f4 Tokina FD Lens	£40
35-70mm f3.5/f4.5 Zykkor Lens	£39
35-70mm f4 Canon FD	£55
35-105mm f3.5/f4.3 Tokina 35-105mm f3.5 Canon FD	£49 £159
	£89
35-150mm f3.5/f4.5 Ozeck Lens	CAE
35-200mm f3.8 Tefnon FD	£69
35-200mm f3.8 Tefnon FD 50mm f1.4 SSC FD Lens 50mm f1.4 Canon FD	
50mm f1.4 Canon FD - Metal Front Lens	£69
50mm f1.4 Canon FD - Metal Front Lens 50mm f1.4 Canon FD Lens	£69 £99 £99 £89
50mm f1.4 Canon FD - Metal Front Lens 50mm f1.4 Canon FD Lens 50mm f1.8 Canon FD + BS52	£69 £99 £99 £89 £49
50mm f1.4 Canon FD - Metal Front Lens 50mm f1.4 Canon FD Lens 50mm f1.8 Canon FD + BS52 50mm f1.4 Canon Breechlock	£69 £99 £99 £89
50mm f1.4 Canon FD - Metal Front Lens 50mm f1.4 Canon FD Lens 50mm f1.8 Canon FD + BS52 50mm f1.4 Canon Breechlock 50mm f1.8 Canon FD 50mm f1.5 Canon FD	£69 £99 £89 £49 £95 £59 £59
50mm 11.4 Canon FD - Metal Front Lens 50mm 11.4 Canon FD Lens 50mm 11.8 Canon FD + BS52 50mm 11.8 Canon FD 50mm 13.5 Canon FD 50mm 13.5 Canon Macro Lens 50mm 13.5 Canon Macro Lens 150mm 13.5 Canon M	£69 £99 £89 £89 £49 £95 £59 £59
50mm 11.4 Canon FD - Metal Front Lens 50mm 11.4 Canon FD Lens 50mm 11.8 Canon FD + BS52 50mm 11.8 Canon FD + BS52 50mm 11.8 Canon FD 50mm 13.5 Canon Macro Lens 50mm 13.5 Canon Macro Lens 50mm 13.5 Canon FD Macro Lens 50mm 13.5 Canon FD Macro Lens	£69 £99 £89 £49 £95 £59 £59 £59
50mm 11.4 Canon FD - Metal Front Lens 50mm 11.4 Canon FD Lens 50mm 11.8 Canon FD + BS52 50mm 11.4 Canon Breechlock 50mm 11.8 Canon FD 50mm 13.5 Canon Macro Lens 50mm 13.5 Canon Macro Lens F00mm 13.5 Canon Macro Lens F00mm 13.5 Canon FD Macro Le + FD25 50mm ATX Tokina CFD	£69 £99 £89 £49 £95 £59 £59 £59 £59 ns £149 £79
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LETS HAVE A SALE

MARCH 27th to APRIL 10th

AFTER 53 YEARS IN CROYDON MR CAD ARE ON THE MOVE

IN 4 WEEKS - MORE DEALS IN STORE 50% OFF ALL ITEMS ON THIS PAGE

85-135mm f4.5 Soligor FD Lens£69 85mm f1 8 Canon ED 90mm f2.8 Macro Lens with Lifesize Attachment 100mm f2.8 FD Lens 100mm f4 FD Macro Canon 100mm f4 Macro + FD25 Tube £199 £149 100-200mm f5.6 Canon FD £69 100-300mm f5 6 Canon ED £129 100-300mm f5.6 Canon FD £121 100-300mm f5.6 Hoya Lens £30 135mm f2.8 Cosinon FD fit £25 135mm f2.8 Hoya FD Fit £30 135mm f2.8 Paragon Super CF £20 135mm f2.8 Makinon FD Lens £19 135mm 12.8 Makinon FD Lens £19 135mm 12.5 Canon Breechlock £149 135mm 13.5 Sigma FD Lens £39 135mm 13.5 Soligor Preset CFD£25 135mm 13.5 Sigma Minitec CFD£30 135mm 13.5 Canon FD Lens £65 135mm 12.8 Canon FD Mint £99 135mm f3.5 Canon 7M39 £100 Rangefinder Lens Rangefinder Lens 200mm f3.3 Mackinon CFD 200mm f3.5 Kestral FD Fit 200mm f3.5 Optomax FD 200mm f4 Canon Breechlock 200mm f4 Canon FD Lens £69 200mm f4.5 Canon FL Lens £69 200mm 14.5 Canon FL Lens £69 200mm 14.5 Soligor Prefit Lens £28 300mm 55.6 Canon FD Lens £129 350mm – 1200mm f11 7Sigma APO Lens For Canon FD with Case£2000 400mm f5.6 Sigma Lens £100

400mm f5.6 Sigma Lens	£1
KONICA	
FP1 + 50mm f1.8 + Winder	£7
FS1 + 40mm f1.8 lens	£9
Auto Reflex T + 55mm f1.8 AR	£9
Big Mini Compact with Case	£З
24mm f2.8 AE Sunagor	£4
28mm f2 Close Focus AR	£4
28mm f2.8 Soligor EE	£3
28mm f2.8 Hanimex AR	£2
28mm f3.5 Hexanon AE	£5
28mm f3.5 Hexanon AR EE	£4
28-100mm f3.5/f5/6 S/Paragon	£3
35mm f2.8 Super Paragon	£2
35mm f2.8 Hanimex AE	£З
35mm f2.8 Auto Super Paragon	£2
40mm f1.8 Konica Hexanon AR	£4
52mm f1.8 Konica Hexanon EE	£3
80-200mm f4.5/f5.5 Sunagor AE	€4
135mm f2.8 Tokina	£2
135mm f2.8 Vivitar TC Fit Lens	£2
135mm f2.8 Hexanon AR	£4
135mm f3.5 Hexanon AR	£3
200mm f3.5 Sunagor Lens	£4
300mm f6.3 Konica AR	£4
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PRAKTICA M42 28mm f2.8 Tefnon Auto screw £29

28mm f2.8 Tokina Auto Screw	£30
28mm f2.8 Topman Auto	£20
28-80mm f3.5/f4.5 Sun As seen	£25
	£49
	£45
	£69
	£20
35mm f2.8 Hanimar Auto Screw	
	£35
	£20
	£40
	£25
	£39
	£25
52mm W/Angle Attachment 0.5x	
	£29
	£19
	£39
70-210mm f4/f5.6 Praktica Auto	
75-200mm f4.5 Sun Zoom Auto	
	£69
	£45
	£30
	£40
	£39
	£59
	£29
	£29
135mm f2.8 Soligor Auto Screw	
135mm f2.8 Tamron Auto Screw	
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135mm f3.5 Prinz Galaxy Prese	
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	£30
200mm f4.5 Access Preset New	
	£19
	£29
	£38
300mm f5.6 Paragon Preset	£24

400mm f6.3 Hanimex Preset

MINOLTA	
Weathermatic A 110 Film Came	ra
- Flash U/S	£49
XD7 + 50mm f1.7 MD	£149
XE1 + 35-70mm f3.5 MD Lens	£249
XG1 + 28-70mm f3.5/f4.8 Vivita	r £79
XGM Body for Spares	£25
XGM + 50mm f1.7MC/PF Lens	£99
X700 + 35-70mm f3.5 Minolta	£139
X700 + 35-70mm Tamron Lens	
+ Motordrive 1	£199
24mm f2.8 Sigma MD + Hood	£69
24mm f2.8 Vivitar MD Lens	£59
28mm f2.5 Vivitar SRT Lens	£29
28mm f2.5 Tamron Inc Mount	£45
28mm f2.8 Tokina MD	£49
28mm f2.8 Tamron Auto SRT Fi	
28mm f2.8 Makinon MD Lens	£29
28mm f2.8 Focal MD	£29
28mm f2.8 Minolta MD Celtic	£39
28mm f2.8 Vivitar SRT Fit	£28
28mm f2.8 Tamron MK I	£39
28mm f2.8 Unitor SRT	£29
28mm f2.8 Hanimex MD	£29
28mm f2.8 Makinon MD NEW	£30
28mm f2.8 Sigma MD	£55
28mm f2.8 Sigma XQ MD fit	£49
28-70mm f3.5/f4.8 Minolta MD	£55
28-85mm f3.5/f4.5 MD	£129
28-85mm f3.5/f4.5 Tokina ATX	£79
28-105mm f3.5/f4.5 Vivitar MD	£69
28-200mm f3.8/f5.3 Vivitar MD	£59
28-210mm f4.5/f5.6 Vivitar MD	£75
35mm f2.8 Vivitar SRT	£30
35mm f2.8 Tamron Auto SRT Fi	
35-70mm f3.5 Minolta + Hood	£99
35-70mm f3.5/f4.5 Sigma MD	£40
35-105mm f3.5 Hanimex MC	£69
35-105mm f3.5 Vivitar MD	£49
35-105mm f3.5 Tokina MD Fit	£49
35-200mm f4/f5.6 Tokina MD	£89
50mm f1.7 MC Rokkor Lens	£49
50mm f1.4 Minolta MD	£99
50mm f3.5 minolta Macro	raa
	C240
With Tube1:1	£249
50-250mm f4/f5.6 Tokina MD	£70
60-200mm f4/f5.6 MD Fit	£49
70-150mm f3.8 SRT fit lens	£39
70-210mm f4/f5.6 Centon MD 70-210mm f3 5/f5 6 Cosina MD	£39

70-210mm Tokina MD Fit Lens 70-210mm f4.5 Vivitar Macro 70-210mm f4 Minolta As Seen 70-210mm f4/f5.6 Sigma MD 70-250mm Sigma MD Fit 70-300mm f4.5/f5.8 CZ Lens 75-150mm f3.8 Marexar Lens 75-200mm f4.5 Minolta MD

with Doubler 80-200mm f4.5 Minolta MC

70-210mm f3.5/f5.6 Cosina MD £45 70-210mm Tokina MD Fit Lens £45

80-200mm f4.5 Minolta MC £49 80-200mm f4.5/ff.5 f 5/kina SZX £49 80-210mm f3.8/4 Tamron CF £50 85-210mm f3.8 Sun MD Lens £50 90-230mm f4.5 Soligor SRT £40 100-200mm f5.6 Tokina MD £40 100-500mm f5.6 Tokina MD £40 100-500mm f5.6 f7/6 Soligo MD £139 135mm f2.8 Soligor MD £20 135mm f2.8 Soligor MD 135mm f2.8 Tokina MD 135mm f2.5 Hanimex SRT Fit 135mm f2.8 PF Rokkor MC 135mm f2.8 Rokkor MD X £59 135mm f2.8 Vivitar MD 135mm f3.5 Soligor Preset £18 135mm f3.5 Minolta Tele Rokkor £55

300mm f5.6 Vivitar SRT 350mm f5.6 Soligor Preset Lens £59

135mm f3.5 Minolta QD 135mm f3.5 Minolta QD 135mm f4 Minolta Rokkor TC 200mm f3.5 Tamron with case 200mm f4 Minolta MD Lens £5! 200mm f4.5 Rokkor PE Lens 200mm f4.5 Minolta SRT 300mm f4.5 Minolta SRT

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28mm f2.8 PB	£45
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28-70mm f3.5/f4.5 Sigma PB	£49
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35-70mm f3.5/f4.5 Sigma PB	£99
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50mm f1.8 Pentacon As Seen	£20
50mm f1.8 Pentacon Praticar	£39
55-200mm f4/f5.6 Prakticar PB	£55
70-210mm Prakitcar PB Fit	£59
70-210mm Sigma PB	£45
70-210mm f4/f5.6 Prakticar PB	£59
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135mm f2.8 Pentacon	£30

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F2 Body with Polaroid Back	£399
F2 Body with DP Head,	2000
	£499
MD3 Drive + MB2	
F2 Photomic Pin Register Body	
With MD2	£799
F3 Body with DE2 Standard Pri	sm +
50mm f2 Al Lens, and Case	£449
F3 Body with Prism	£229
F3 Body + MD4 Motordrive	£269
F3 Body with MF14 Databack	
+ MD4 Drive	£599
	V£399
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F3 HP Body with DE2 Prism,	
MD4 Motordrive	£269
F3 HP Body with DE3 prism	£269
F3 HP Body with MD4 Drive	£599
F3 HP Body +Pin Register Back	
F3 FF BODY TELL REGISTER BACK	KE449
F3 HP body with DE Prism, MD	
Drive + MF14 Back	£599
EM Body with MDE Motordrive	£75
F301 Body + MF19 Data Back	£115
FA Black Body	£169
FA + 35-105mm AIS Lens	£369
FE Body	£179
FE + 28-70mm f3.5/f4.8 Vivitar	£139
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FE2 Chrome Body – Serviced	£179
FG20 + 36-72mm Series E	£189
FG20+28-70mm f3.5/f4.8 Vivita	
FM2N Chrome Body	£139
18mm f3.5 Nikkor AIS hood	£879
24mm f2.8 Nikkor Al	£229
24mm f2.8 NikkorAIS-Scratche	
24mm f2.8 Nikkor AIS	£249
24mm f2.8 Nikkor N Al Lens,	
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Hood and Container	£199
25-50mm Nikkor Al + Case	£299
28mm f3.5 Al lens	£139
28mm f3.5 AIS	£89
28mm f3.5 Nikkor AIS	£69
28mm f3.5 Al lens	£155
28mm f2.8 Tamron MKINikkorm	at£39
28-200mm f3.8 f5.6 Tamron AIS	£99
35mm f3.5 Soligor Preset	£20
35-105mm f3.5/f4.5 Nikkor AIS	£199
35-135mm f3.5/f4.5 Nikkor AIS	£179
36-72mm f3.5 nikon Series E	£99
50mm f2 Nikkor HC Lens	£79
55mm f2.8 Micro Nikkor lens	£169
55mm f2.8 Micro Nikkor AIS	£169 £119
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55mm f2.8 Micro Nikkor AIS 55mm f2.8 Micro Nikkor AIS	£169 £119 £249
55mm f2.8 Micro Nikkor AIS 55mm f2.8 Micro Nikkor AIS 55mm f3.5 Micro +M2 Tube	£169 £119 £249 £99
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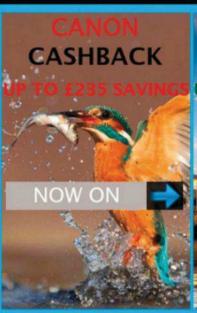






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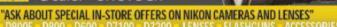


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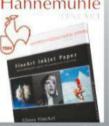
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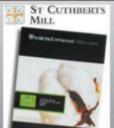
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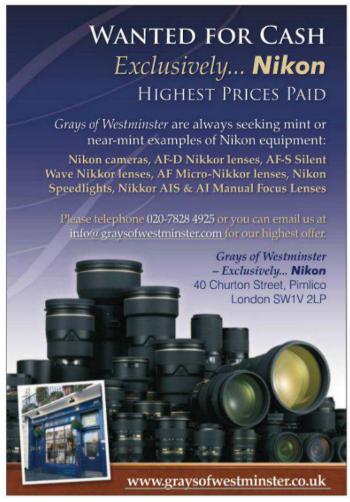




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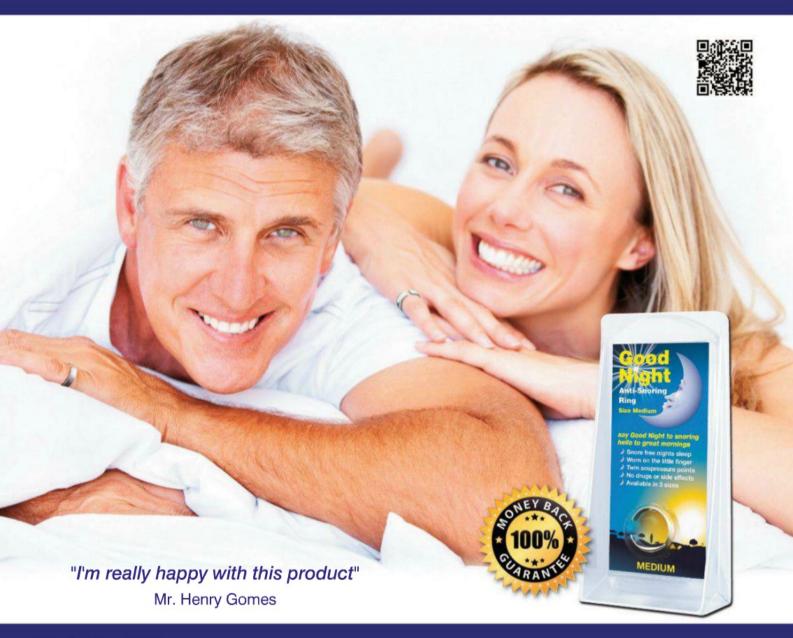
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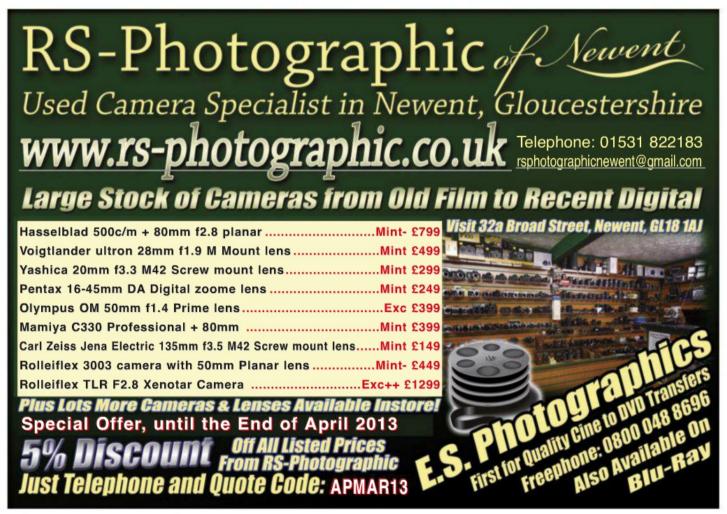
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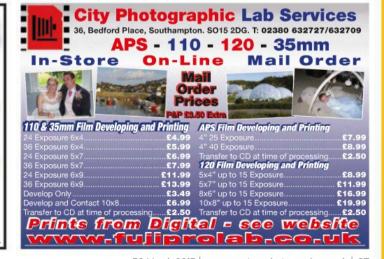
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FT2 BODY C MS3 BODY W F4 INC MF-23 BODY C F100, MF-29 8 MF-15 W 10.5mm f72.86 FISHEYE C 10-24mm f46 FED W 12-24mm f46 FED W 12-24mm f46 FED D 12-35-56 ED DX C 18-70mm f73.5-5.6 ED DX C 18-70mm f73.5-5.6 ED DX C 18-135mm f73.5-5.6 DX W 18-105mm f73.5-5.6 DX W 18-125mm f73.5-5.6 DX W	£78 £425 £327 £250 £397 £525 £657 £725 £365 £155 £167 £137 £127 £299 £299
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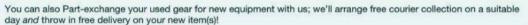
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ROGER HICKS

Were the good old days really that good? Not when it comes to photography, says Roger Hicks

'We all know that

it used to be'

nostalgia isn't what

IT IS easy to forget how things used to be in our own lifetimes. In 1950s England, my parents used to buy most things at small local shops. Len Gulliver's was the nearest, which was a combined grocer's and greengrocer's. Our meat came from Leverton's Butchers, while Leverton's Dairy delivered milk and cream (no dangerous foreign stuff like yoghurt) on one of those hand-controlled electric floats that followed the milkman like a huge. square, rattling dog. Leverton's Dairy was also a general grocer's with a small selection of sweets: I once bought a farthing chew there, because even at that age I could see that the farthing was on its way out. Inflation-adjusted, a 1950s farthing is worth about 2p today.

Opposite Leverton's Dairy was the ironmonger's, and on the other side of the road, the post office,

which was also a sweet shop, although there was a far better sweet shop at the foot of the hill that turned off to the left. I forget the owner's name, because we always called it the cat-in-the-

window shop, because there was a cat more or less permanently asleep in the window. I wish I had pictures of all this.

Well, we all know that nostalgia isn't what it used to be, and it's much easier to remember those picturesque little shops than to focus on the limited choices and high prices, let alone the weariness of going from shop to shop. Often, too, shopkeepers wouldn't let you choose your own vegetables. They'd pick them out for you, a mixture of the best and the second-best, because otherwise, 'It wouldn't be fair to the other customers.' That one survived for at least a couple of decades afterwards.

What has this to do with photography? Well, simply that the 'good old days' weren't always all that good. I bought my first electronic flash in about 1973, a feeble little Rollei-branded unit that cost me just over £11, or close to £100 in inflation-adjusted terms. And although electric exposure meters have been around since about 1930, in the 1950s and even '60s they were more expensive than many enthusiasts could afford. In my 1963-64 Wallace Heaton Blue Book, a Weston Master V (selenium cell) was £10 15s, about £160 today, and the Lunasix

CdS meter (several stops more sensitive, but with significant lag as the meter adapted to low light levels) was £27 10s, call it £380.

This meant that even in the 1950s there was significant demand for exposure calculators, into which you entered a bewildering variety of information before reading the required exposure. My Fotogram, from Concentric Indicator Laboratories, was half a guinea (10s 6d), or maybe £10 in inflation-adjusted money, but it wasn't actually a light meter as such, more a celluloid circular slide-rule

There are two concentric rotating dials on one side, and three on the other. You begin by setting one of ten 'environment' options, such as 'ravines', which may be 'shallow and sunny' or 'deep or shaded'. This is on the two-dial side, and gives you

> six 'subject numbers' for different distances ('far horizon', 'distant view', 'half distant view', 'near view', 'group or close view', 'portrait or close study'). Read the subject number and set

the cursor against it on the rim of the outer dial. Then turn the calculator over, taking care to hold the cursor in place, and twist the middle dial until the month and the time of day coincide with the cursor line. Next, on the same side, twist the inner ring until the film speed is against the 'sky condition' (eight choices from 'very dull' to 'clear sun'), and finally (again with the aid of the cursor, as the scales are some way apart) you can read the apertures and shutter speeds. You'd better hope that the subject hasn't gone away, or that autumn hasn't given way to winter, while you've been doing all this.

On the one hand, this breathtaking complexity is merely a welcome reminder of how much easier we have things nowadays. On the other, though, it is a useful illustration of the fact that exposure isn't an absolute. It depends on subject type, distance, time of year, time of day and lots more, such as whether you are shooting over 'wide inland water (sunlit)' or 'dull interior (windows remote)' instead of 'ravines' or 'snow or seafront'. You might never want to attempt to determine exposure with one of these things, but equally, a few minutes spent in studying one might well do more to help you understand the how and why of exposure than you'd get in a decade of relying on automation. AP

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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